

SING UNTO THE LORD A NEW SONG: AN ANALYSIS OF PEOPLE'S REACTIONS  
TO SIX CONTEMPORARY CHRISTIAN MUSIC  
VENUES

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## **ABSTRACT**

### **SING UNTO THE LORD A NEW SONG: AN ANALYSIS OF PEOPLE'S REACTIONS TO SIX CONTEMPORARY CHRISTIAN MUSIC VENUES**

by  
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This project researched and analyzed people's reactions to Contemporary Christian Music (CCM) in six venues. The purpose of the project was to provide research in the field of CCM and to offer a measure of validation for CCM as an evangelical tool. The methodology employed was a mixed methods research design, predominantly quantitative with qualitative components. A quantitative survey was collected from a total of 201 participants to ascertain their reactions to CCM. The study utilized a qualitative questionnaire for further research. The results of the project indicated a majority of positive reactions to CCM.

## ACKNOWLEDGMENTS

I would like to thank my Heavenly Father, Lord and Savior Jesus Christ, and Precious Holy Spirit, for Your love, mercy, grace, and everything. I would further like to thank my husband, Ty Lucas, for your love, perspectives, and laughter; and my family and friends, for your love and support. I would like to express my appreciation to my mentors, Dr. Maureen Collins, for your help, exhortation, and belief in my project; Dr. Harold Hudson, for your encouragement and leadership; and Dr. Stephen Swisher, for your kindness and assistance; and to my faculty consultant, Dr. Thomas Dozeman, for your insight and guidance. I would like to express my gratitude to my professional associates, Dr. Edith Blackwell, for your willingness; Dr. Leroy Cothran, for your counsel and expertise; Dr. Daphene Singleton, for your vast amount of experience; and Dr. Michael Vidaurri, for your words of wisdom. I would like to thank my peer group, Angela Leverett, Christopher Leverett, Valerie Sissle-Simpson, and my peer associate, Marla Woodmansee, for your prayers and support. I would also like to thank Gloria Copeland, Kenneth Copeland, Kellie Swisher, and Kenneth Copeland Ministries, for your love and integrity. I wish to extend my thanks to all the participants in my project, for your time; the representatives of the venues, for allowing me to research your audiences; and the Contemporary Christian Music artists, for inspiring me as I continue to fulfill my God ordained destiny.

## **DEDICATION**

I dedicate this dissertation to my father, Col. John Mark Hamilton Jr. United States Army Retired, D.M.D., who recently went to be with the Lord. As a little girl, I thought he hung the moon. Throughout our time together, he pointed me to The One Who truly created and hung the moon. I am eternally grateful.

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## **LIST OF ABBREVIATIONS**

AKA	Alpha Kappa Alpha Sorority, Incorporated
CCM	Contemporary Christian Music
CD	Compact Disc
CJB	Complete Jewish Bible
e.g.	For example
HUCT	Howard University's Children's Theater
i.e.	That is
KCM	Kenneth Copeland Ministries
KJV	King James Version
NGM	New Generation Campus Ministries
NIV	New International Version
NKJV	New King James Version
R&B	Rhythm & Blues
UTS	United Theological Seminary
UVA	University of Virginia
WCYA	Wee Care Youth Academy

## INTRODUCTION

Contemporary Christian Music (CCM) is “a new area of research in American religious studies.”<sup>1</sup> As a Christian songstress, songwriter, and actress, I have ministered in the CCM context for many years in churches, theaters, schools, radio, and television venues. Concerning this music, John J. Thompson notes, “There are hundreds of solo artists and bands; there have been thousands of concerts in venues from small clubs to church halls to parks to 50,000-seat arenas; and millions of eight-tracks, albums, cassettes, and CDs have been sold . . . .”<sup>2</sup>

Despite the prevalence of CCM, research in this field is lacking. This project was produced from my passion for CCM and a desire to realize through research how people react to CCM. Consequently, I implemented a project that observed and studied people’s reactions to CCM in six venues. These venues encompassed events in which CCM is heard and experienced.

My hypothesis was that a researcher by observing and examining people in these contexts could ascertain reactions. My expectation was that people in attendance at these venues would react positively to CCM. The indicators of positive reactions were a

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<sup>1</sup>Mark Allan Powell, “Contemporary Christian Music: A New Research Area in American Religious Studies,” *American Theological Library Association Summary of Proceedings* 58 (2004): 131.

<sup>2</sup>John J. Thompson, *Raised by Wolves: The Story of Christian Rock & Roll* (Toronto, ON: ECW Press, 2000), 12.

positive emotional state, a consideration to become closer to Jesus Christ, an enhancement of one's Christian experience, growing deeper in one's faith, a desire to attend more Christian functions, and an increase of music appreciation as a result of the CCM presented.

The purpose of my project was to provide research in the fertile field of CCM and to offer a measure of validation for CCM as an evangelical tool. Typically, evangelism has consisted of conventional methods such as sermons. CCM is an effective evangelical tool that incorporates various elements. Commenting on CCM, Andrew Beaujon in *Body Piercing Saved My Life* states, "... music is the public square of evangelical Christianity, a place where all these visions of Christ get a hearing."<sup>3</sup>

In this project, the broad definition of evangelism, encompassing those inside the Church—the Body of Christ—and those outside the Church, applied to exploring the reactions of people to CCM inside and outside of actual church buildings. CCM "comes in all varieties"<sup>4</sup> of popular styles of music from Country to Hip-Hop. Accordingly, CCM is unique in that it possesses the potential to influence and reach many people for Christ in a relevant manner. Therefore, because of its relevance, CCM has the capacity to be a powerful tool for evangelism.

This ministry project is elucidated throughout the six chapters of this dissertation. Chapter One, "Ministry Focus," illustrates my spiritual journey, including my background and the development of my enthusiasm for CCM. The contexts of the venues

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<sup>3</sup>Andrew Beaujon, *Body Piercing Saved My Life: Inside the Phenomenon of Christian Rock* (Cambridge, MA: Da Capo Press, 2006), 268.

<sup>4</sup>Mark Allan Powell, "Jesus Climbs the Charts: The Business of Contemporary Christian Music," *Christian Century* 119, no. 26 (December 2002): 20.

of this project are also discussed. This chapter concludes with a discussion of the intersection of my spiritual journey and my context of ministry, providing the impetus for my project.

Chapter Two, “The State of the Art in this Ministry Model,” relates the elements that contributed to the construction of my ministry model. In this chapter, the power of music in general is detailed, and relevant definitions specific to my project are provided. Moreover, models from the past for today and present day models that influenced my project are discussed, and concerns and a treatment of those concerns are explored.

In Chapter Three, “Theoretical Foundation,” I establish the foundations upon which my project is built by observing music from a biblical, Church historical, and theological perspective. The biblical perspective reflects the use of singing and music in the Old and New Testaments with a missionary, evangelical purpose, providing a vibrant witness for God and affecting the hearers. In the historical foundation section, music in Church history is chronicled from its origins to the recent years of CCM. The theological foundation portion addresses the Christological perspective of this project and its relation to Christian music and inevitably CCM, including the potential effects it has on listeners.

Chapter Four, “Methodology,” outlines the specific methodology I employed in the implementation of this project. This chapter describes the research design I utilized in examining the CCM venue attendees. I detail the research locations and the conditions of my study. Furthermore, I discuss the measurement and instrumentation employed in the project.

In Chapter Five, “Field Experience,” I recount the outcomes of my research. This chapter includes the description of the participants and the collected data. Moreover, an analysis of the data is presented.

In Chapter Six, “Reflection, Summary, and Conclusion,” I offer reflections on the praxis of CCM and the implementation and process of the project. I also summarize highlights of the ministry project. Lastly, I conclude by discussing the replication of the ministry model and the implications for future research.

## **CHAPTER ONE**

### **MINISTRY FOCUS**

#### **Spiritual Autobiography**

##### *Makeup!*

The Bible states in Acts 17:26 that God “has made from one blood every nation of men to dwell on all the face of the earth.”<sup>1</sup> In relation, I assert that the human race consists of many colors and cultures, all with the same blood. When I was a little girl, my mother, Esther,<sup>2</sup> taught me that the Black American culture is made up of individuals possessing different hues and hair textures. In conjunction with her own experience, Esther knew what I would face and prepared me.

Even though Esther was Black American, she was often mistaken by others to be anything from Latin American to Middle Eastern. In particular, I recall how some Latin Americans would approach Esther and start to speak Spanish. Esther responded, “I do not speak Spanish.” They then would give Esther a cold shoulder and look that insinuated Esther was trying to deny her Latin American culture. Other people thought Esther and my father, Peter, were East Indian.

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<sup>1</sup>Acts 17:26 (NKJV).

<sup>2</sup>This and many other names have been changed to protect identities.

I have been told I resemble many cultures—American Indian, East Indian, West Indian, Latin American, Moroccan, a mixture of Black American and Japanese, and a mixture of White and Black American. I have been referred to as Black, White, Tan, Yellow, and Red. If in my story I mention a color or culture, I do this to point out the beauty or uniqueness of it in correspondence with societal norms and my experience.

My mother and father resembled one another physically. I am more aware of the cultures from my mother's side, including White, American Indian, and African. However, some of my father's side is a mystery, because my paternal grandfather passed when my father was six. I know I am a mixture of many cultures, although for the record I am Black American. Yet, a term I have come to cherish more than any other is that of Christian.

I know that often humans look “at the outward appearance.”<sup>31</sup> Various cultures throughout the years have identified with me through my look. They seem to see in me their culture. Coming to terms with this, I now see this as a gift from God to draw many different people to the kingdom of God.

### *Shereé Rebecca Hamilton Enters Stage Right*

A baby's conception and birth are not only the beginnings of an awesome story but also a culmination and continuation of the story of his or her predecessors. My earliest memories are descriptions of Rebecca Scott, my maternal great grandmother. People always described her as being the sweetest woman who ever lived, amazingly

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<sup>31</sup> Sam. 16:7 (NKJV).

generous, and accessible aristocracy. She was an entrepreneur, who had a catering business and owned houses that she rented. Rebecca was a Baptist who lived her Christianity and did not believe one needed to speak concerning one's relationship with God. Moreover, Rebecca Scott was married three times and had only two children. They were from her first marriage.

Of those two children, Sarah was my maternal grandmother. Like her mother, Sarah was born and raised in Washington, District of Columbia. At sixteen, she married Jacob James and had one daughter, my mother, Esther. By the time Esther was nine years old, Sarah divorced Jacob and remarried a Virginian gentleman, Abraham. Abraham had never been married and had no children. Sarah and Abraham did not have any other children. Although Esther's biological father remained in her life, Abraham raised Esther as his own. Unlike Rebecca Scott who was also described as calm, Sarah was feisty and fiery. Yet, she was beautiful, sweet, and generous.

Both Sarah and Esther were extremely fond of Rebecca Scott. In accordance, I was given her first name as my middle name. Moreover, when Rebecca Scott passed within a year of my birth, the family considered that God sent me from heaven as a recompense. I entered the world on April 1, 1971 in Washington, District of Columbia. I have one sibling, Peter Paul Hamilton III, eight years my senior. My brother proudly maintains to this day that he asked our parents for a little sibling. My brother named me Shereé after his favorite song at the time, "My Cherie Amour," by Stevie Wonder. The spelling of my name is an English rendering of the French word *cherie*.

Although I was born into a two-parent household, the bond between my maternal grandparents and me provided a two-home household. My parents, my brother, and I resided in a wealthy neighborhood in the suburbs. My family was the only Black family in that neighborhood. During my upbringing, my family had a White live-in maid, a swimming pool, horses, and acres of land. These were unique circumstances for Blacks, particularly in the early seventies.

When my parents moved to our house, the address was Clarksville, Maryland. Yet, a new city, Columbia, began to spread out and encompass my house, changing our address to Columbia, Maryland. Although all my immediate neighbors were White, Columbia had a unique mixture of upper income Whites and Blacks with a substantial number of intermarriages.<sup>4</sup> Moreover, some of my cousins resided in Columbia.

My maternal and paternal grandparents lived in the same prestigious area of the District of Columbia, just two blocks from one another. Although I was influenced by all of my grandparents, I preferred spending time with my maternal grandparents. At their house, affection and love abounded. My family, including grandparents, customarily celebrated holidays together. We had Thanksgiving dinner at my maternal grandparents' house, Christmas at my house, and New Year's Day at my paternal grandparents' house. On these occasions, even my biological grandfather, Jacob, and his wife attended. Additionally, there was a lot of interaction between Jacob's side of the family and my immediate family.

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<sup>4</sup>James W. Rouse, foreword to *Creating a New City: Columbia, Maryland*, ed. Robert Tennenbaum (Columbia, MD: Partners in Community Building and Perry Publishing, 1996), x.

Sarah thought I was God's special heavenly gift. She blessed me with her words and actions, lauding everything pertaining to me from my looks to my intelligence. Sarah was a tremendous housewife. However, despite the fact that Abraham lavished Sarah with whatever she desired, she definitely did not want my mother or me to be a housewife. As a result, Esther and I were not domesticated. Sarah believed education and independence were important.

Sarah enjoyed dancing and Country Western music. Her enjoyment of Country Western music was ironic because she was a self-avowed city girl. Today, I remember fondly and have a deep appreciation for that genre of music because of my grandmother's influence. Mama, as she was affectionately called by both Esther and me, encouraged me to dance igniting one of my God-given gifts. Moreover, Sarah instilled in me a sense of history, passing down stories of our ancestors. Also, she emphasized that my being a fourth generation Washingtonian was special.

Abraham was my hero. Neither Abraham nor I acknowledged that he was not my biological grandfather. In every respect, he more than surpassed his role of grandfather. Grandday, as I affectionately called him, was a deacon and a peacemaker. He was hardworking and honest. I never saw him angry, except when family members were in perceived danger.

My paternal grandfather died when my father was six years old. By the time my father, Peter, was an adult, his mother, Elisabeth, remarried. I remember my paternal grandmother's great sense of humor. Elisabeth and Zacharias, my stepgrandfather, often wanted me to stay with them, but I preferred spending time with Mama and Grandday.

Despite this, at Elisabeth's funeral, I was told by people that Elisabeth referred to me as her “heart.” Interestingly, Mama referred to me as the same thing.

The first school that I attended was Wee Care Youth Academy (WCYA). Esther started WCYA, which went from kindergarten to the first grade. She was also the principal. In later years, Esther humorously recalled how I often chose to call her “Mrs. Hamilton.” Passersby of the schoolyard frequently reported to Esther that they saw me dancing and singing there. Although in many respects I was a very quiet child, I enjoyed entertaining my classmates even in kindergarten.

As a young child, I was distant from my mother. I even preferred staying at my maternal grandparents' house rather than going to my parents' house, often crying and hiding in order to remain with my grandparents. I considered my mother a beautiful and gentle woman, but was intimidated by her, possibly because of the roles we assumed at WCYA. She was the catalyst for my interest in acting, for she was the first person I recall seeing in an onstage play. I watched her outstanding performance in a church production.

Up until the age of seven, I was extremely close to Peter, my father. He was a lot of fun. Furthermore, from an early age, I bonded intellectually with him. This bond even survived the changes that later took place. Retired Col. Peter Paul Hamilton Jr. went away to dental school in New Jersey to become Dr. Peter Paul Hamilton Jr. Although a West Point graduate, a true pioneer as a Black man at that time historically, with a decorated military career, he always dreamed of becoming a medical dentist. The consequence of his going away to dental school was that our relationship suffered. After dental school, he returned home, and it took years for our relationship to be restored.

While in dental school, Peter stayed at the house of Esther's cousin and her husband, Bathsheba and Philip. Although Peter would often call home and trips were made to visit him in New Jersey, things were definitely different. However, owing to Peter's location in New Jersey, some positive effects were our many trips to New Jersey that included trips to New York City. I enjoyed New York City immensely, especially Broadway plays.

Additionally, another positive effect was that Philip was an avid connoisseur of Jazz music with an extensive collection. He would always play this music for me and tell me about the history of both the music and the musicians. This music had a profound and lasting impact on me.

Another family member that had a strong influence on me was my cousin, Rachel. The resemblances in my family are strong, and people always thought that I was her daughter. I recall how artistic and creative Rachel was. I enjoyed visiting Rachel, because she also encouraged me to express myself creatively, whether through painting, drawing, dancing, or singing. A Washingtonian as well, she would take me to various cultural events in the city.

Both my parents had been raised in the Baptist church with multi-generational roots. My maternal grandparents, Sarah and Abraham, were regular church attendees and would take me with them to Mount Jezreel Baptist Church, a church in Washington that our family was part of for over one hundred years. Other than going up front when the little children were encouraged to come forward, I remember sleeping in church.

On rare occasions when I would go to church with my paternal grandmother, Elisabeth, I recall sitting patiently until she finished her secretarial duties. She was the church secretary for over twenty years at Metropolitan Baptist Church also located in Washington. Additionally, Elisabeth was involved in a well-known Gospel choir in Washington. I remember my grandmother's sheet music and how she taught me the first Gospel song I recall.

Both my parents and grandparents had a reverence for God. It was Esther who first told me about the goodness of the Lord Jesus Christ and encouraged me to talk to Him. Moreover, every Sunday, both my parents and grandparents would watch Dr. Frederick K. C. Price on television.

At the age of eight, I entered the summer program of Howard University's Children's Theater (HUCT). At the end of the program, the participants were given the opportunity to audition for HUCT's professional company. I did and was accepted. In HUCT's company, lifelong relationships were formed, including that with my best friend, Susanna. Moreover, there, the pattern of having big sisters, especially protective of me, started.

Academically, after WCYA, I attended an International school in Washington for second grade. There, I spoke and studied Spanish and English on alternating days. In the third grade, I attended Shepherd Elementary School also in Washington, known as one of the best schools in the city. At Shepherd, I tested into and entered the Academically Talented program and had one of my favorite teachers of all time, Mrs. Phoebe.

*Introducing Shereé Rebecca Hamilton*

As a result of being in HUCT's company, I was tremendously active in plays and did television appearances. During that time at age ten, I had the major blessing of appearing in a commercial with Pearl Bailey. I recall that out of the group of children in the commercial I was chosen to sit on Pearl Bailey's lap.

In HUCT's company, I mainly danced and acted. However, Mrs. Phoebe, my elementary school teacher, discovered my gift of singing. As a result, I auditioned for and became a member of a citywide school chorus. This afforded me the opportunity to sing at the White House with Frank Sinatra. I recollect standing right next to Frank Sinatra, though at the time I did not fully appreciate who he was.

Another tremendous opportunity occurred in elementary school when I was tested and found to be in the top 5% in the nation. This testing status enabled me to take the SAT at twelve. At twelve, I took the SAT and had scores high enough to enter a major college. This experience was another bond between my father and me academically.

Furthermore, when I was twelve, an interesting shift began to take place in my relationship with my mother, Esther. Esther was an entrepreneur with buildings and businesses in Washington. Until this time, I had spent a lot of time with my maternal grandparents. In elementary school, I noticed that most children had a close relationship with their parents. With my father away in school, I began to desire to cultivate a relationship with my mother.

I discovered that it was very easy to talk with Esther. She possessed God-given skills of listening and counseling. She developed these skills while obtaining her Masters

in Social Work at Howard University. Also, I began to realize how generous Esther was with how she loved, cared for, and gave to people, including her employees.

I gleaned from my mother's wisdom. I shared everything with Esther, which helped to keep me out of trouble as a teenager. When Esther was a Social Worker, she worked primarily with teenagers. This gave Esther a tremendous advantage and wisdom when I went through my teenage years. This extended to my friends, especially to those who preferred talking to Esther rather than their own mothers.

In conjunction with my membership in HUCT's company, I along with four other members—one boy and three girls—performed in a play entitled *Words on Fire: A Tribute to Langston Hughes*. Titus, the boy, was like a cousin to me. Our parents were friends even before we were born. The girls were Susanna, Martha, and Mary. We five members of HUCT's company were the only children in a cast mainly composed of older actors.

I was eleven years old then, and this experience began my time of working with Dr. Linda Wharton Boyd, the play's director and choreographer. In the group, I was the one with long hair and the lightest skin. The cast members lovingly marveled over my ability to identify with the Black American experience through acting and dance, because they thought my looks and upbringing were not stereotypical of that experience. Often it was said, “Oh, Shereé doesn't know about that” or “How do you know about that?” Here, as well as many other times, the wisdom my mother imparted to me regarding the diversity of Black American looks and experiences proved beneficial.

Dr. Linda Wharton Boyd took our group of five extremely talented children and formed the group the Young Voices of Washington, DC, a children's ministry devoted to the glorification of God through dramatic interpretations of the Scriptures and other works. We performed in theaters, including the Kennedy Center, and in churches up and down the East Coast. One amazing memory for me is when we performed in Harlem at the historic Abyssinian Baptist Church.

During this trip, we went to see Lena Horne on Broadway and had backstage passes. The meeting with Lena Horne was monumental. The group members noted how Ms. Horne specifically directed certain of her comments toward me. From the content of the play that chronicled Ms. Horne's life and her comments, it was evident that Ms. Horne knew what it was like to be a Black American, but not always considered Black or at times Black enough. Additionally, Ms. Horne was moved that children wanted to come see her as opposed to another Broadway play; therefore, she generously got us and our families tickets to see the Dance Theatre of Harlem with backstage passes.

Furthermore, because of Dr. Linda Wharton Boyd's connections, the group members attended functions where celebrities and dignitaries were present, such as Stevie Wonder and Alex Haley. I recall getting the autograph of Alex Haley and standing inches away from Stevie Wonder just before he went on stage. Another fond memory with the Young Voices is when I played Eve, the first woman, at the Kennedy Center. The experience was a poignant one. I had not yet received Jesus as my personal Lord and Savior. I remember telling my mother, "Those Christians were looking at me funny." The

outfit was quite modest. Yet, I was self-conscious regarding how I was perceived by “those Christians.”

Although the group’s performances were considered new and different, they were well received by various audiences. People were genuinely touched and moved by this ministry. This ministry got me speaking and memorizing the Word before I received salvation. That exposure to the Word of God would have an indelible impact on me entering my teen years. Since I was very engrossed in acting and dance professionally, it was primarily my immediate family and those at school who knew that I had the gift of song. One day as I was singing “Amazing Grace” and “Precious Lord” around the house, my mother said, “Shereé, one day you’re going to sing for the Lord.” Her words would come to fruition.

I attended Hardy Middle School for the seventh and eighth grades. Hardy is located in one of the richest sections of Washington. The school was an amazing mixture of students from the highest to the lowest income families in the District of Columbia area. The school's curriculum included the fine arts one day a week, and the school was known as the little Duke Ellington School of the Arts, a high school located not far from Hardy.

Artistically, during middle school, I took classes at the Washington School of Ballet. Then, LaVerne Reed, a contemporary of Debbie Allen, accepted me and the three other girls from the Young Voices of Washington, DC into her dance school and company. This was monumental because up to that point LaVerne Reed had not accepted children. It was a great honor to be a LaVerne Reed dancer.

When I was thirteen, my mother and I began attending church regularly at Long Reach Church of God. Not long after attending Long Reach, I received Jesus Christ as my personal Lord and Savior. An immediate difference that I experienced was the deliverance from a heaviness that plagued me at times from childhood. After receiving Jesus, I did not experience this sadness again, and joy took precedence. Additionally, I began to seek the Lord concerning my purpose, and the vision of becoming a Christian recording artist began to surface.

For high school, I attended the Academy of the Holy Names, a Catholic all girls high school located in Silver Spring, Maryland. Shortly after starting high school, I met Mateo, a Black Cuban American young man. He attended an all male military Catholic high school from which my brother graduated. Also, I was familiar with many young men from my elementary school who went there. Mateo became my best and closest male friend.

My family had a family-like relationship with another Black Cuban family. Yet, the members of that family were not my age. Moreover, at Hardy, I got to know personally many different Latin American people, but my relationship with Mateo exposed me intimately to the Black Latin culture. His perspectives helped to shape mine and have had a lasting impact. Furthermore, he was one of my greatest supporters. He especially encouraged me in my artistic endeavors, delighting in my talents and knowing my deepest aspirations.

Throughout my time at the Academy of the Holy Names, I was greatly encouraged in my Christian walk, even though I was not a Catholic. The nuns and school

staff were committed to the teachings of the Bible, and not the doctrines of men. The nuns were very progressive, not even wearing habits.

During my years there, I enjoyed organizing and choreographing performances, as well as forming a Gospel music group. Mr. Matthew, the music teacher, was a strong Catholic and the first person that I got to know personally that talked about the Baptism of the Holy Spirit with the evidence of speaking in tongues. I worked closely with Mr. Matthew. He thought I was so good and well behaved that in fact he questioned if my parents were severely strict, including physical discipline. I recall telling him that actually the opposite was the case. My parents were lenient.

During my childhood and teenage years, Dr. Rickey Payton Sr., now renowned Washington musician, producer, and president and CEO of Urban Nation Inc., was the musical director of several productions of which I was part. When I was sixteen, Dr. Payton and LaVerne Reed cast me in the role of Glinda in a major production of *The Wiz* at Howard University. This role included singing and dancing and was transformational, because it introduced me as a singer in the professional realm. Also, the role was special because Lena Horne played the same role in the film version of *The Wiz*.

Shortly thereafter, I began to study voice and music with Dr. Payton. Dr. Payton helped to identify my unique style, comparing me with Anita Baker, Phyllis Hyman, and Angela Bofill. It was Dr. Payton who first took me into the recording studio to sing. As I worked with him in the studio, I knew that deep was calling unto deep, and the vision of becoming a Christian recording artist began to solidify. I began to write songs, including

the title song of my debut Compact Disc (CD), *Out of Egypt*, which was completed many years later.

In addition to being a member of the Young Voices and a LaVerne Reed Dancer, I along with Susanna joined Adrain Bolton's Dance Company. In the Washington area, dancers dreamed of dancing with Adrain. Adrain worked me tremendously hard on the first day in solos. As a result of having worked extremely hard, I went home and told my mother that I did not want to dance again. Yet, the next day I returned and lived to enjoy every minute of working with Adrain.

Into my eleventh grade year, the Archdiocese of Washington decided to close the Academy of the Holy Names and merge with Our Lady of Good Counsel High School, an all male high school. The male seniors at this all male high school desired to be the last all male graduating class without accepting the females from my high school. In effect, my class had to find a school for our senior year. Four young ladies, including my dear friend Claudia and me, chose School Without Walls in Washington. This closing was devastating because I had big plans for my senior year. However, the devastation of the closing of the school turned out to be a blessing for me.

The philosophy of the School Without Walls is that education extends beyond the school building. In relation, for a government class, I interned for one of my father's best friends, Congressman Rev. Walter Fauntroy. He is a man who was extremely active in the Civil Rights Movement. Working in close proximity to the Congressman gave me the opportunity to meet and speak with many dignitaries. One of my most memorable times

was my private phone conversation with Dr. Dorothy Height that Congressman Rev. Fauntroy arranged.

Furthermore, for students academically inclined, the School Without Walls encouraged and provided the opportunity to take college courses. In conjunction, I was able to take college courses at George Washington University. There, I did exceptionally well and gained college credits that put me in an advanced position to be able to finish my undergraduate schooling early.

### *Becoming Shereé Rebecca Lucas*

Armed with a relationship with Jesus Christ, I went to University of Virginia (UVA) with the attitude that even if I had to stand alone I would not compromise as a Christian. My dear friend, Claudia, from high school attended UVA with me. Yet, I led Claudia to Christ, and Claudia depended on me for strength. I relied on Jesus for strength and in the process won many others to Christ. I also encouraged my first year roommate, Lydia, a Korean American, to rededicate her life to Christ. She expanded my interest in the Korean culture.

My affection for the Latin American and Spanish culture and language prompted me to major in Spanish. Moreover, following in my mother's footsteps, I minored in sociology. Academically I excelled, regularly making the dean's list and receiving acknowledgments from the School of African American Affairs for my academic achievement and excellence. Furthermore, I was honored to be inducted into the Golden Key National Honor Society. While being prudent in my studies, I maintained my

engagement in the arts by singing, dancing, and acting. The first predominantly Black a cappella group, First Class, was formed during my time at the university. I was pleased to be one of its original members and the group's choreographer.

I enjoyed dancing socially. In conjunction, during my first year I attended a dance that was held by my mother's sorority, Alpha Kappa Alpha (AKA). There, somewhat out of character, I danced with a young man I did not know. Yet, there was something special regarding Isaac Lucas. Also, a Washingtonian, he attended another all male Catholic high school that I knew very well. In fact, Titus, my “cousin,” graduated in the same class as Isaac. Despite common connections, Isaac and I never met until UVA, my first year and his second.

Not long after the dance, I noticed Isaac around the grounds. Something was definitely different. There had been a change. In my second year, I would discover the reason for that change.

Prior to my second year, I was unaware of any campus fellowships. In my second year, I learned there was a Christian fellowship called New Generation Campus Ministries (NGM), founded by Bishop Wellington Boone as an outreach to Black college students. NGM had chapters at many colleges. I attended a meeting and was impressed by the speakers. One speaker truly made an impression—Isaac Lucas. Isaac stood and began to speak from the heart. I instantly sensed his commitment to Jesus and the anointing on his life. Isaac Lucas had been radically saved.

In NGM, I met numerous individuals who were proactive in their Christian walk. I was humbled, challenged, and inspired. For a time, I was head of UVA's NGM women's

ministry. Isaac and my relationship began to grow as a result of our involvement in NGM. I admired Isaac's walk with and fervor for God.

By the grace of God we both were afforded multiple opportunities to spend personal time with men of God, including Bishop Wellington Boone, Pastor Robert Kayanja, and Dr. Decker Tapscott Sr. They poured into our lives wisdom and challenged us to be everything Christ intended. I received the Baptism of the Holy Spirit with the evidence of speaking in tongues and was water baptized. Moreover, during my time at UVA, I began spiritually to grow and glean from Kenneth and Gloria Copeland.

As an undergraduate student at UVA, I was also introduced to CCM. CCM tremendously encouraged and strengthened my Christian walk and validated my songwriting. I began to recognize that the Christian music the Lord was calling me to write and sing was not traditional, but truly contemporary—influenced by my exposure to various contemporary music from Jazz to Country music. Furthermore, I realized that CCM has the ability to transcend boundaries that traditional Christian music often maintains.

I took two trips during my time at UVA that had an impact on me. First, one summer my parents and I traveled to Los Angeles with the famous visual artist Frank Frazier to meet certain celebrities. During this trip, I attended events at which actress Alfre Woodard, Quincy Jones, and Lionel Richie were in attendance. I enjoyed this experience of meeting many people who I artistically admired.

Secondly, having majored in Spanish, I was afforded the opportunity to study in Spain during my final semester. It was the highlight of my major. During this trip, I

resided with a family in Valencia, Spain. I met a family who lived in the same building with whom I really connected, for they reminded me of my relatives, very warm and inviting. Another UVA classmate and I spent a lot of time with this family's oldest daughter, Juana. I recollect sharing with Juana the possibility of having a personal relationship with the Lord and talking with Him. For this young lady and many others I encountered in Spain, talking with God was a remote idea, reserved for priests. However, I trust I planted seeds there for Christ.

Isaac proposed to me on Christmas Day 1993. Many family members and friends were in on the proposal plans. It was a joyous day. Although other men had expressed their desire and plans to marry me, I believed that Isaac was the person God wanted me to marry. I gladly agreed.

My mother and I began to prepare for the wedding full of joy, fun, and anticipation. In the midst of preparing, one night my mother had trouble swallowing. My mother and I went to the doctor the next day. The doctors ran tests and discovered cancer.

I stood on the Word and believed God. Esther and I even went to a Benny Hinn convention, and he prayed for Esther. Therefore, believing for her complete healing, we continued to plan for the wedding. Many people stepped in to assist.

On July 16, 1994, the wedding was held at Long Reach Church of God in Columbia, Maryland. It was very lovely. The wedding party sang CCM worship songs. Isaac recited a poem he wrote as I walked down the aisle. Esther and Sarah both were present, beaming and smiling, despite their health challenges. Sarah had suffered a minor

stroke a few years earlier. Additionally, both Peter, my father, and Abraham, my grandfather, escorted me down the aisle.

Dr. Tapscott came from Virginia and presided at our wedding. Dr. Tapscott chose to use *A Ceremony of Marriage* by Kenneth Copeland. After the marriage, Isaac and I honeymooned in Puerto Vallarta, Mexico and returned to live in Columbia, Maryland.

During that time, Isaac and I were members of Immanuel's Church. The church is a multi-cultural nondenominational church, and that is where I was when Esther passed. The family sent me to church, and Isaac and others remained with Esther. Isaac and Esther were very close. Isaac shared how not long before Esther passed she asked if everything was all right. He replied yes, and shortly thereafter she left. Isaac came to the church to get me.

My whole world changed. My mother had been my closest friend. She was always present for me whether at events or emotionally. Shortly after Esther's services, Sarah was admitted into the hospital. Even though her only child had passed, Sarah was above all concerned with how I was doing. Sarah remained in the hospital and through various complications passed during her stay. Sarah went to be with the Lord just before Christmas 1994. I was dumbfounded.

Around that time, I heard Kenneth Copeland speak about how Jesus bore our griefs and sorrows. Also, he highlighted the scripture, "When thou passest through ... the rivers, they shall not overflow thee."<sup>5</sup> I stood on this scripture. Furthermore, around this time, I was given a book entitled *Prayers That Avail Much*, and I began to confess the

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<sup>5</sup>Isa. 43:2 (KJV).

Word diligently. I postponed, and eventually cancelled, my plans to pursue a field in International Studies in graduate school after the passings of Esther and Sarah. Bewildered and unable to think straight, I needed to take time to heal.

Later, Deborah Nicholson, a Christian playwright and actress, asked me to be in her play, *Ruby*. The play *Ruby* encourages teens to abstain from sexual immorality. Through the play, I worked with youth in public schools and various organizations. Eventually, I became the Assistant Director for the play. At times, the play included youth in some of the roughest schools. The youth respected me, and sometimes I was called upon to act as peacemaker. In addition to playing a character, singing in the play, and being Assistant Director, I had the privilege of writing songs for the production.

It was through Deborah that I met and worked with Skip Scarborough—a Grammy Award-winning songwriter and producer. Skip, a contemporary of Quincy Jones, wrote and produced songs for some of the best vocalists and musicians in the world. This list included most of my favorites such as Anita Baker, Phyllis Hyman, Nancy Wilson, Patti LaBelle, and Helen Baylor. With Bill Withers, he wrote the song “Lovely Day,” and the list goes on and on.

Working with Skip was a dream come true. This was not only because he was a musical genius but also because he was one of the most humble, endearing men of God I had ever met. He treated me like a daughter and exposed me to his lifestyle and the best musicians. Isaac and I were welcomed into his home and spent quality time with him and his family. He called me “Quiet Storm” because he recognized that, coupled with my gentle and quiet demeanor, I produced such meaningful and substantive sound. Also, he

called me “Sister Songwriter.” He produced three of my songs, two of which are on my debut CD, *Out of Egypt*. The experience with him was life changing and continued to confirm God’s purpose and calling on my life.

The three songs were completed in 2000. I looked forward to a bright future working more with Skip. However, shortly thereafter, Skip was diagnosed with cancer. Isaac and I visited him in the hospital. At one point, he seemed to be getting better, and then his health began to decline. He made a trip to Los Angeles and passed while he was there. Skip was the salt of the earth.

*The Show Must Go On, Shereé Rebecca Lucas*

Before I began working with Skip Scarborough, I found out about a church that had a Rhema Bible Training College graduate as its pastor. Isaac and I joined Word Alive Christian Center, because we longed to grow and understand more about walking by faith. There, long lasting friendships developed. I was active in the Special Music ministry and Praise and Worship team. During my time there, I wrote many songs and enjoyed working with the church's talented musicians. Pastor L. Craig Hays from Dr. Frederick K. C. Price's Crenshaw Christian Center came to the church as a guest speaker. While speaking, he prophesied regarding the release of my CD.

After completing the three songs with Skip Scarborough, I appeared on the Christian Broadcasting Network’s *Turning Point*, a television program broadcast from the Regent University campus in Virginia Beach, Virginia, shown internationally. Isaac and I were flown in and given the royal treatment. As a result of my exposure to Regent by way

of the broadcast, I decided to look into what Regent had to offer in the way of a master's program.

Having minored in sociology at UVA and desiring to be better equipped to minister to troubled youth prompted me to pursue a master's degree in counseling from a Christian perspective. Regent awarded me the Azusa Scholarship, which was a great honor and privilege. My creativity was welcomed and appreciated at Regent. During presentations, I incorporated my acting, singing, and songwriting abilities. Moreover, at Regent, I did exceptionally well and was at the top of my class. My professors celebrated me, and one in particular, Dr. Lois, among her many accolades of me and my work, encouraged me to publish my work, desiring to help me in this endeavor.

From working with Skip Scarborough, I met and formed an amazing relationship with Pastor Timothy. Pastor Timothy and Skip were longtime friends. The three songs were produced in Pastor Timothy's studio. Pastor Timothy also engineered the project.

A little while after Skip's passing, Pastor Timothy asked me if I would join a musical group he was forming. I agreed to join and worked with the group on a project. We ministered at various places in the Baltimore, Maryland area. Then, Pastor Timothy decided to start a record label. Pastor Timothy signed me as a solo artist. We began completion of my album that was to include the songs produced by Skip. Pastor Timothy encountered some financial difficulties, the record label dissolved, and he no longer had a viable recording studio.

Through a friend, I met David and Sherry Scott. David and Sherry have a television program entitled *Faith Walk*. I attended a broadcast, and David and I briefly

spoke about David's recording studio. I considered it, but at the time the musicians David was working with were not quite congruent with my style of music.

Then, Isaac, having received television producer and director certifications, volunteered some time with *Faith Walk*. A new group, composed of young men from Nigeria, Africa, began to work with David in his studio, Melodies Christian Recording Studio. David gave a CD to Isaac of the band's music. When I heard the band, I knew that this was the band to produce the unique sound that I was called to do. Having worked with well-known musicians, Steve “Keyz” Ebhodaghe, the band’s keyboardist, was especially versed in the smooth and often Latin Jazz flavor with which I have become associated. We had instant musical chemistry. He produced the rest of the songs on my debut album.

An exclusively Christian recording studio, David and Sherry's studio was a beautiful family-like atmosphere in which to work. This atmosphere was similar to Pastor Timothy’s studio, and Pastor Timothy was able to come and give input. In referring to me, people often say, “Christian Sade.” In relation, the fact that Sade, the singer, is mixed with Nigerian and that these young Christian men had come all the way from Nigeria was truly special. Moreover, eventually David and I discovered that we are related by marriage. Rebecca Scott, my great grandmother, married David Scott's grandfather.

Around the time I was working on my CD, Isaac and I purchased a house in Columbia, Maryland. Prior to our house purchase, we had been living with my grandfather, Abraham. My grandfather was still active and vibrant. However, the first night that Isaac and I spent in our new home, Abraham fell ill. From that night on, he

continued to decline in strength. It was devastating to watch this giant of a man get weaker. Isaac and I were with him every day. Abraham went in and out of the hospital. Then, in November of 2006, he went to be with the Lord.

Despite all of the grief I had experienced, I had learned that I must go on. Abraham and everyone else who passed would have desired and expected this. I finished my debut CD, *Out of Egypt*. The project's completion was a profound landmark in my life. It was a joyous experience to work on and complete a work that the Lord put in my heart since I was a teenager. Even the details and vision He gave me as a teenager of the CD cover came to fruition. After the completion of the project, I was honored to have David and Sherry ask me to appear on their television program, *Faith Walk*.

Moreover, obtaining a doctorate was always a goal and aspiration of mine. After prayer and consideration, I decided against pursuing a doctorate in the counseling field in which I received my master's degree. A Doctor of Ministry degree was a natural and spiritual fit. I considered Regent's program. However, I did not sense a peace to pursue that program.

Then, one day reading the *Believer's Voice of Victory* magazine, I came across the announcement of the Kenneth Copeland Scholars at United Theological Seminary (UTS). The announcement seemed to jump off the page at me as if it were in neon lights. I sought the Lord and received an assurance that this was the program for me. At UTS with the Kenneth Copeland Scholars, I trust that I am in the perfect will of God for my life and that surely the best is yet to come.

### Context of Ministry Project

The project involved six different CCM venues. First, Kenneth Copeland Ministries (KCM) Living Victory East Coast Faith Encounter conference was held in a conference area of a huge hotel in Atlanta, Georgia. The two sessions of the conference I attended had a total of 1,755 persons. From this venue, sixty-seven people participated in my study. This venue had CCM in the style of Bluegrass/Country and Pop/Rock.

Second, a CD Release Party of Rev. Ruteena Blake's *A Grandmother's Cry* was held in an auditorium of a community center in Columbia, Maryland. Sixty persons attended this event, and twelve persons took part in my study. This venue had CCM in the style of Rap, Rhythm & Blues, and Jazz.

Third, a gala evening of the Esther Women's Ministry of First Christian Community Church of Annapolis Flourish Women's Retreat was held in a ballroom of a five-star resort in Farmington, Pennsylvania. Eighty people attended this venue, and sixty-two participated in my study. This venue had CCM in the style of Jazz and Rhythm & Blues.

Fourth, Rev. Harriet Bradley Ministries Hearing the Voice of the Lord Conference was held at a local church in Lanham, Maryland. Twenty-five persons attended, and twenty-two individuals participated in my project. The venue had CCM in the style of Rhythm & Blues and Pop/Rock.

Fifth, a Christmas party was held at a neighborhood facility in Washington, District of Columbia. Thirty persons were invited to attend, and the event produced ten participants. This venue had CCM in the style of Jazz and Rhythm & Blues.

Sixth, the First Live Recording Project and Black Tie Dinner for the Healing Love Project was held at a local church in Cottage City, Maryland. Approximately forty people attended, and twenty-eight participated in my study. This venue had CCM in the style of Rhythm & Blues and Jazz.

### **Synergy**

From an early age, I have been involved in the performing arts—dancing, acting, and singing. I enjoy the whole spectrum of the performing arts. The synergy between my life experience and context of ministry is the performing arts, and CCM in particular.

As a Christian artist, I have read stories of what inspired certain works such as the song “Amazing Grace.” Moreover, I have been greatly affected by Christian, especially CCM, songs and have been told of others’ reactions to my music as well as the music of other CCM artists. Mark Allan Powell proffers that CCM “is becoming an area of research for theological scholars.”<sup>6</sup> In relation, my desire to be at the forefront of this research and report findings from a study of people’s reactions to CCM provided the impetus for this ministry project.

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<sup>6</sup>Powell, “Contemporary Christian Music,” 129.

## CHAPTER TWO

### THE STATE OF THE ART IN THIS MINISTRY MODEL

Barry Liesch notes, “If we are to engage in renewal and reconciliation, we must make contact with people and their [music] styles ... .”<sup>1</sup> Music is an integral part of most people’s lives, and a person who is not isolated exists within culture. There are subcultures and the prevalent culture. Music has the capacity to bridge these cultures.

Music and its effects have been researched and studied. “Early Adolescent Music Preferences and Minor Delinquency,”<sup>2</sup> “The Influence of Misogynous Rap Music on Sexual Aggression against Women,”<sup>3</sup> and “Effects of Songs with Prosocial Lyrics on Prosocial Thoughts, Affect, and Behavior”<sup>4</sup> are examples of studies and journal articles that have examined the effects of particular types of music. In relation, I recognized that there was a lack of such studies concerning CCM and people’s reactions to it. Therefore, this project is a result of a desire to conduct a study regarding CCM and people’s reactions to it as a validation of CCM as a viable evangelical tool.

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<sup>1</sup>Barry Liesch, *The New Worship: Straight Talk on Music and the Church*, expanded ed. (Grand Rapids, MI: Baker Books, 2001), 182-184.

<sup>2</sup>Tom F. M. ter Bogt, Loes Keijsers, and Wim H. J. Meeus, “Early Adolescent Music Preferences and Minor Delinquency,” *Pediatrics* 131, no. 2 (January 2013): e380-e389, <http://pediatrics.aappublications.org/content/131/2/e380.full.pdf+html> (accessed October 17, 2013).

<sup>3</sup>Christy Barongan and Gordon C. Nagayama Hall, “The Influence of Misogynous Rap Music on Sexual Aggression against Women,” *Psychology of Women Quarterly* 19, no. 2 (June 1995): 195-207.

<sup>4</sup>Tobias Greitemeyer, “Effects of Songs with Prosocial Lyrics on Prosocial Thoughts, Affect, and Behavior,” *Journal of Experimental Social Psychology* 45, no. 1 (January 2009): 186-190.

In conveying the components that informed the development of this model of ministry, this chapter will discuss the following. First, the power of music in general will be detailed. Second, definitions for clarification will be given. Third, models from the past for today and present day models will be discussed. Lastly, concerns and a treatment of those concerns will be explored.

### **The Power of Music**

Music is a powerful tool. Ted Gioia, in *Healing Songs*, asserts that music can reach into “the most reserved and closed soul.”<sup>5</sup> As an example, he discusses the progress accomplished by musical therapists with autistic children. Gioia relates, “Sound captures the attention of these youngsters to a degree that purely visual stimuli cannot match.”<sup>6</sup>

In a *Newsweek* article entitled “Music Is Good Medicine,” Ted Gideonse discusses the therapeutic effects, power, and benefits of music. Gideonse states,

A 79-year old stroke survivor listens to Viennese waltzes on his headphones to help him relearn to walk. A woman in labor has LeAnn Rimes’s country tunes blaring from a stereo to help her keep in step with her contractions. And, yes, ostensibly healthy people are listening to airy New Age discs, and maybe lighting a candle or two, to lessen stress and promote well-being. They may all be on to something. Mounting evidence suggests that almost any musical stimulus, from Shostakovich to the Spice Girls, can have therapeutic effects.<sup>7</sup>

Gideonse mentions several studies and their positive outcomes with stroke victims, Parkinson’s disease patients, boosting immune functioning in children, and pain

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<sup>5</sup>Ted Gioia, *Healing Songs* (Durham, NC: Duke University Press, 2006), 140.

<sup>6</sup>Ibid.

<sup>7</sup>Ted Gideonse, “Music Is Good Medicine,” *Newsweek*, September 21, 1998, 103.

management with pregnant women and recovering open-heart surgery patients. Providing some possible reasons for the positive effects of music, Gideonse notes, “Researchers have long known, for example, that listening to music can directly influence pulse, blood pressure and the electrical activity of muscles.”<sup>8</sup>

Elena Mannes, in *The Power of Music*, states, “Science is opening doors to medical applications of music that were unimaginable a decade or so ago. ... Scientists predict a future in which music will routinely be used as a prescription ... .”<sup>9</sup> She terms the recent advancements in utilizing music in therapeutic endeavors as “revolutionary.”<sup>10</sup> Mannes further quotes the British sociologist and philosopher Herbert Spencer as saying, “Music must take rank as the highest of the fine arts—as the one which, more than any other, ministers to human welfare.”<sup>11</sup> Undoubtedly, music can be beneficial.

I submit that music is also essential. In referring to the essentiality of music, David Byrne writes,

Far from being merely entertainment, music, I would argue, is a part of what makes us human. Its practical value is maybe a little harder to pin down, at least in our present way of thinking, than mathematics or medicine, but many would agree that a life without music, for a hearing person, is a life significantly diminished.

Everything started with a sound. “In the beginning was the Word,” the Bible tells us. We are told that it was the *sound* of God’s voice that caused the Nothing to become Something.<sup>12</sup>

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<sup>8</sup>Ibid.

<sup>9</sup>Elena Mannes, *The Power of Music: Pioneering Discoveries in the New Science of Song* (New York, NY: Walker & Company, 2011), 167.

<sup>10</sup>Ibid., 195.

<sup>11</sup>Ibid.

<sup>12</sup>David Byrne, *How Music Works* (San Francisco, CA: McSweeney’s, 2012), 301.

Mannes notes that the pianist and conductor Daniel Barenboim considers a reason for music's power is a human's "early connection to sound."<sup>13</sup> In relation, Mannes discusses the fetal development of "an auditory system between seventeen and nineteen weeks."<sup>14</sup> She details the studies and findings of Sheila Woodward at the University of Capetown who, in conjunction with her team, developed "a tiny waterproof hydrophone, about two inches long," that was safe to place inside the womb.<sup>15</sup> As a result of Woodward's research, Woodward discovered the presence and different effects of music on unborn children—she is of the conviction that "learning about music" begins "even before birth."<sup>16</sup>

Byrne details a study done at University of California, Los Angeles by neurologists Katie Overy and Istvan Molnar-Szakacs in which they viewed brain scans of people and monkeys observing "other people and monkeys" experiencing certain emotions or performing certain actions to discover the neurons that fired.<sup>17</sup> They found "that a set of neurons in the observer 'mirrors' what they saw happening in the observed."<sup>18</sup> This study "proposed that our appreciation and feeling for music is deeply dependant on mirror neurons."<sup>19</sup>

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<sup>13</sup>Mannes, 10.

<sup>14</sup>Ibid., 11.

<sup>15</sup>Ibid., 11-12.

<sup>16</sup>Ibid., 13.

<sup>17</sup>Byrne, 319.

<sup>18</sup>Ibid.

<sup>19</sup>Ibid., 320.

Furthermore, at Florida Atlantic University, Dr. Edward W. Large, in scanning the brains of those with and without musical experience, discovered that “the mirror neuron system lit up” in musicians as well as non-musicians.<sup>20</sup> Byrne proffers, “These emotional connections might help explain why music has such a profound effect on our psychological well-being. ... Music is social glue—it holds families, nations, cultures, and communities together.”<sup>21</sup>

Mannes writes,

Our physical responses to music are rooted in the brain and the way it processes information. There’s evidence that we are born with brain structures that allow us to experience music both emotionally and physically. And today many scientists are convinced that there is a biology of music, a hardwired capacity for musical appreciation and expression.<sup>22</sup>

Moreover, Mannes further details memory and music. She uses the phrase “a purely *musical* memory,” defined as “a memory triggered just by the nature of the music itself.”<sup>23</sup> She cites the work of Daniel Levitin and writes, “It turns out that most people have what Levitin calls ‘an extraordinary memory for the components of music.’”<sup>24</sup> In Levitin’s book entitled *This Is Your Brain on Music*, he states, “The common neural mechanisms that underlie perception of music and memory for music help to explain how it is that songs get stuck in our heads.”<sup>25</sup>

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<sup>20</sup>Ibid.

<sup>21</sup>Ibid., 321.

<sup>22</sup>Mannes, 28.

<sup>23</sup>Ibid., 30.

<sup>24</sup>Ibid.

<sup>25</sup>Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (New York, NY: Penguin Group, 2006), 151.

Levitin expounds,

Each musical genre has its own set of rules and its own form. The more we listen, the more those rules become instantiated in memory. Unfamiliarity with the structure can lead to frustration or a simple lack of appreciation. Knowing a genre or style is to effectively have a category built around it, and to be able to categorize new songs as being either members or nonmembers of that category ...<sup>26</sup>

Consequently, familiarity correlates with appreciation. CCM has unique qualities that include familiarity. For this reason, CCM has the capacity to be a powerful tool for evangelism. To further explain my ministry model, I will discuss the definitions of certain key terms that shaped my project.

### **Definitions**

The key terms I will define in accordance with my project are the following: contemporary, especially in relation to CCM, and evangelism. As an adjective, contemporary is defined, “Belonging to the same time, age, or period; living, existing, or occurring together in time.”<sup>27</sup> My project adheres to this definition for CCM.

Therefore, CCM, in accordance with my project, is music that stylistically corresponds with other popular forms of music, specifically Bluegrass/Country, Rhythm & Blues, Pop/Rock, Jazz/Big-Band Swing, and Rap/Hip-Hop. Although these forms of popular music may have their beginnings in yesteryear, they are still prevalent and popular in modern society. Moreover, I maintain that it is the synergy of the lyrics and

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<sup>26</sup>Ibid., 233-234.

<sup>27</sup>*Oxford English Dictionary*, s.v. “contemporary,” <http://www.oed.com.proxy-ms.researchport.umd.edu/view/Entry/40115?redirectedFrom=contemporary#eid> (accessed November 4, 2013).

“the aural qualities”<sup>28</sup> (i.e., the instrumentation, the beat, the orchestration) that composes CCM. Hence, the combination of a traditional hymn’s lyrics and a modern style of music would compose CCM as defined in this project.

Furthermore, John M. Frame’s description of “contemporary worship”<sup>29</sup> contributed to my definition of CCM. He explains that contemporary worship “describes efforts to modify traditional styles of worship in order better to communicate with contemporary people.”<sup>30</sup> In accordance, CCM, as defined by this project, is consistent with this description.

Mark Joseph’s discussion of music also helped me to formulate my definition of CCM. He writes, “Music, far from being inherently ‘Christian’ or ‘secular,’ should instead be viewed by believers as either consistent with the Bible and therefore honoring to God, or inconsistent with the Bible and therefore dishonoring to God ... .”<sup>31</sup> I concur with his statement concerning consistency with the Bible.

However, throughout his book, he contends that music should not be called Christian. I strongly disagree with this contention. In this project, Christian, as an adjective, denotes, “Of persons and their qualities or actions: Showing character and conduct consistent with discipleship to Christ; marked by genuine piety; following the

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<sup>28</sup>Michael J. Gilmour, *Gods and Guitars: Seeking the Sacred in Post-1960s Popular Music* (Waco, TX: Baylor University Press, 2009), 10.

<sup>29</sup>John M. Frame, *Contemporary Worship Music: A Biblical Defense* (Phillipsburg, NJ: Presbyterian and Reformed, 1997), 47.

<sup>30</sup>*Ibid.*

<sup>31</sup>Mark Joseph, *The Rock & Roll Rebellion: Why People of Faith Abandoned Rock Music—and Why They’re Coming Back* (Nashville, TN: Broadman & Holman Publishers, 1999), 178.

precepts and example of Christ; Christ-like.”<sup>32</sup> In relation, the Christian adjective is central to CCM and an honorable distinction.

The *Oxford English Dictionary* defines evangelism as “the preaching or promulgation of the Gospel.”<sup>33</sup> In conjunction with this project, evangelism and CCM as an evangelical tool affect not only those outside the Body of Christ—the Church—but also those inside the Church. Frame’s discussion pertaining to worship is applicable to this project’s perspective of evangelism. He explains,

Much of the worship leader’s creative task is seeking effective means of communication. God, of course, understands our thoughts before we express them, and so communicating with him is not a problem. But there are problems of communication on the horizontal axis. We have seen that worship ought to be edifying to the church and meaningful even to outsiders.<sup>34</sup>

In addition, Tony Evans’s discussion of spiritual gifts interconnects with the concept of evangelism and CCM as an evangelistic tool as defined in this project. He points out that a spiritual gift “is specifically designed to service His [God’s] people and His agenda for the expansion of His kingdom.”<sup>35</sup> He further explains, “Your spiritual gift ought to impact both the body of Christ and the world at large.”<sup>36</sup>

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<sup>32</sup>*Oxford English Dictionary*, s.v. “Christian,” <http://www.oed.com.proxy-ms.researchport.umd.edu/view/Entry/32448?rskey=SMEAS9&result=1&isAdvanced=false#eid> (accessed November 4, 2013).

<sup>33</sup>*Oxford English Dictionary*, s.v. “evangelism,” <http://www.oed.com.proxy-ms.researchport.umd.edu/view/Entry/65201?redirectedFrom=evangelism#eid> (accessed November 4, 2013).

<sup>34</sup>Frame, 17.

<sup>35</sup>Tony Evans, *Destiny: Let God Use You Like He Made You* (Eugene, OR: Harvest House Publishers, 2013), 97.

<sup>36</sup>*Ibid.*, 102.

In relation, CCM is a spiritual gift and is potentially a powerful, effective evangelical tool. Having withstood the test of time, the models from the past that helped to establish this model of ministry attest to the power and effect of contemporaneous Christian music. Moreover, the present day models that assisted in shaping this model of ministry are affecting present day society. Now, this paper will discuss some of these models.

### **Models from the Past for Today**

In *131 Christians Everyone Should Know*, Johann Sebastian Bach is described as the baroque period's greatest composer and organist and as "one of the most productive geniuses in the history of Western music."<sup>37</sup> Yet, in addition to these descriptions, Mark Galli and Ted Olsen note, "Bach was also a theologian who just happened to work with a keyboard."<sup>38</sup> Although he did not attend "university," that did not preclude Bach from being "a knowledgeable theologian."<sup>39</sup>

Tim Blanning points out, even in the contentious "music scholarship" world, there is a general consensus that "no greater religious music has ever been written than that of Johann Sebastian Bach."<sup>40</sup> He notes, "Everything Bach wrote—and he was amazingly prolific in many different genres—he did for the glory of God, often writing at the

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<sup>37</sup>Mark Galli and Ted Olsen, eds., *131 Christians Everyone Should Know* (Nashville, TN: Broadman and Holman Publishers, 2000), 109.

<sup>38</sup>*Ibid.*

<sup>39</sup>Calvin Stapert, *My Only Comfort: Death, Deliverance, and Discipleship in the Music of Bach* (Grand Rapids, MI: William B. Eerdmans, 2000), 11.

<sup>40</sup>Tim Blanning, *The Triumph of Music: The Rise of Composers, Musicians and Their Art* (Cambridge, MA: Belknap Press of Harvard University Press, 2008), 82.

beginning of a score ‘J.J.’—*Jesu Juva* (Jesus, help me) and at the end ‘Soli Deo Gloria’ (To the Glory of God alone).”<sup>41</sup> In view of the Christian genesis and aim of Bach’s work, Blanning highlights the great irony that “Bach’s religious music” is “so much more available and so much more esteemed” in this secular era than at any other period.<sup>42</sup>

This point leads to an interesting question that the article entitled “What Would Bach Do Today?” asks and addresses. In this article, Paul J. Grime informs,

When it comes to the musical world in which Bach lived and moved, here he was ... at the forefront of the latest developments, assimilating and synthesizing musical styles like no one else. ... Bach made it his business to acquire music representing the latest styles and consciously incorporated these newfound compositional techniques into his vast compositional vocabulary.<sup>43</sup>

Grime further explains that it is well-known that “Bach and his contemporaries regularly composed music” to be played in the sacred realm or to be used in the secular realm.<sup>44</sup> It is noteworthy that the stylistic “differences between Bach’s sacred and secular music are minimal.”<sup>45</sup> Despite the fact that “Bach would find a very different world were he to be among us today, with a divide between sacred and secular that has grown quite wide over the centuries,” Grime encourages his reader, and in particular “21st-century

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<sup>41</sup>Ibid.

<sup>42</sup>Ibid.

<sup>43</sup>Paul J. Grime, “What Would Bach Do Today?” *Concordia Theological Quarterly* 76, no. 1-2 (2012): 5-6.

<sup>44</sup>Ibid., 7-8.

<sup>45</sup>Ibid., 8.

church musicians,” that with Bach as a model, they “would be enriched by increasing their exposure to and interaction with the wide variety of musical styles that exist.”<sup>46</sup>

A contemporary of Bach, George Frederick Handel was a devout Lutheran.<sup>47</sup> Galli and Olsen note that Handel’s “friend Sir John Hawkins commented, ‘... In conversation he [Handel] would frequently declare the pleasure he felt in setting the Scriptures to music, and how contemplating the many sublime passages in the Psalms had contributed to his edification.’”<sup>48</sup> As a composer for the Royal Academy of Music in England, “Handel’s chief occupation was to write Italian operas.”<sup>49</sup>

Owing to financial difficulties and failings, in the early 1730s, Handel changed from operas to oratorios.<sup>50</sup> An oratorio is “a composition for orchestra and voices telling a sacred story without costumes, scenery, or dramatic action.”<sup>51</sup> Calvin Stapert explains, “The function of these oratorios was more as concert music than as church music, although records of both types of performance exist.”<sup>52</sup> Handel’s oratorios met with controversy. For example, *Esther*, Handel’s first oratorio and “the first of its kind in English,” angered the church.<sup>53</sup> Galli and Olsen expound, “A Bible story was being told

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<sup>46</sup>*Ibid.*, 9.

<sup>47</sup>Galli and Olsen, 113.

<sup>48</sup>*Ibid.*

<sup>49</sup>Calvin Stapert, “Handel’s Messiah: ‘Elegant Entertainment’ or ‘Protestant Elevation’?” *Reformed Journal* 36, no. 11 (1986): 21.

<sup>50</sup>*Ibid.*, 22.

<sup>51</sup>Galli and Olsen, 113.

<sup>52</sup>Stapert, “Handel’s Messiah,” 20.

<sup>53</sup>Galli and Olsen, 113.

by ‘common mummers,’ and even worse, the words of God were being spoken in the theater!”<sup>54</sup>

Controversy did not dissuade Handel from continuing to produce oratorios although without financial success. Hence, Handel was in financial distress when his friend Charles Jennens, a “wealthy, devout Anglican,” asked him to compose music for “a libretto about the life of Christ and the work of redemption, with the text completely taken from the Bible.”<sup>55</sup> In addition, Handel was approached by some Dublin charities to create a composition for a benefit concert to help raise money to release “men from debtor’s prison.”<sup>56</sup> For doing this, Handel was offered “a generous commission.”<sup>57</sup> Thus, the charities coupled with the work written by Charles Jennens gave Handel an impetus for composing *Messiah*.<sup>58</sup>

*Messiah* premiered April 13, 1742 in Dublin at Neale’s New Musick Hall with great success.<sup>59</sup> However, in England, “*Messiah* got off to a slow start, because of opposition to the performance of sacred music in theatres, but gradually became established as a permanent fixture in and outside London.”<sup>60</sup> Today, *Messiah* could be considered a Christmastime fixture all over the world.<sup>61</sup>

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<sup>54</sup>Ibid.

<sup>55</sup>Ibid.

<sup>56</sup>Ibid., 113-114.

<sup>57</sup>Ibid., 114.

<sup>58</sup>Ibid.

<sup>59</sup>Blanning, 83.

<sup>60</sup>Ibid.

<sup>61</sup>Stapert, “Handel’s *Messiah*,” 19.

Stapert discusses the numerous live performances of *Messiah*. He further states,

And where people cannot attend a live performance, or where they prefer to hear their music in the comfort of their own living room, radio, television, records, tapes, and compact discs will undoubtedly bring the number of *Messiah* auditors into the millions. This number will be swelled many times over by the millions of shoppers who will be the unwitting hearers of parts of Handel's masterpiece as it is piped into shopping centers to create "Christmas spirit" and increase sales. ... a devotional entertainment in the form of a musical telling, in the grand Baroque manner, of the greatest story ever told.<sup>62</sup>

As with Bach, Handel's work provides another example of music with a Christian genesis that has had a significant effect on many people.

Also utilized in various contexts inside and outside churches, the Christian hymns of Fanny Crosby have had a powerful evangelical effect. Crosby was a Methodist. Edith L. Blumhofer writes, "As a nineteenth-century woman, Crosby manifested unusual independence, the more striking because she was blind."<sup>63</sup>

Crosby is considered one of the most influential hymn "writers of the gospel-song era."<sup>64</sup> Darrell Larson explains, "The American gospel song admirably succeeds in doing what it sets out to do: sing the simple gospel message to the world."<sup>65</sup> Additionally, Blumhofer notes, "A contemporary newspaper tribute by Annie Willis observed of Crosby: 'The writer of favorite hymns is one of the great powers that influence the world.'"<sup>66</sup>

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<sup>62</sup>Ibid.

<sup>63</sup>Edith L. Blumhofer, *Her Heart Can See: The Life and Hymns of Fanny J. Crosby*, Library of Religious Biography (Grand Rapids, MI: William B. Eerdmans, 2005), xi.

<sup>64</sup>Darrell Larson, "'When We All Get to Heaven': The Ecumenical Influence of the American Gospel Song," *Restoration Quarterly* 36, no. 3 (1994): 154.

<sup>65</sup>Ibid., 172.

<sup>66</sup>Blumhofer, viii.

Crosby penned “more than 9,000 hymns,”<sup>67</sup> including “Blessed Assurance,” “To God be the Glory,” and “Rescue the Perishing.” Concerning “Rescue the Perishing,” Larson writes, “It has been used not only in church prayer meetings, but also in Salvation Army camps and marches and in evangelistic meetings that seek out the lost and the fallen.”<sup>68</sup> Blumhofer discusses that this hymn was a hymn text that came to Crosby’s “mind after experiences at rescue missions.”<sup>69</sup> Many other of Crosby’s hymns also “appealed in the idiom of the day to drunkards, tramps, and waifs.”<sup>70</sup>

Blumhofer cites other examples of Crosby’s contemporaneous work even in the political realm. Concerning the Civil War, Blumhofer notes that before the war “Crosby’s lyrics more typically gushed with sentiment and republican pride.”<sup>71</sup> Then, “as war became reality, Crosby poured her Northern sympathies into anti-Southern lyrics set to such popular tunes as ‘Wait for the Wagon.’”<sup>72</sup> This is an interesting example of how Crosby’s patriotism and contemporary themes influenced her writing.

Furthermore, Blumhofer points out that Crosby became “a nationally acclaimed author of texts for secular tunes and an astounding success as a hymn text composer.”<sup>73</sup> Crosby’s hymns seemed to be informed greatly by “the era’s popular evangelicalism.”<sup>74</sup>

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<sup>67</sup>Galli and Olsen, 160.

<sup>68</sup>Larson, 158.

<sup>69</sup>Blumhofer, 286.

<sup>70</sup>Ibid.

<sup>71</sup>Ibid., 95.

<sup>72</sup>Ibid.

<sup>73</sup>Ibid., 125.

<sup>74</sup>Ibid., 250.

This is especially evident in her contributions to the hymnal of Ira David Sankey, song leader for evangelist Dwight L. Moody. Overall, pertaining to Crosby's gospel hymns, Blumhofer writes, "Crosby's texts can be read as a lens on evangelical Protestantism."<sup>75</sup> Undoubtedly, Crosby is another great example of a musical artist who wrote to and for the glory of Christ in a contemporary manner using music as an evangelistic tool.

### **Present Day Models**

Joseph provides a comprehensive depiction of Christians in the music industry. He uses the following three categories: The Defectors, The Remnant, and The Rebels. My project examined the reactions of the audiences who attended the venues of CCM artists who I consider to be in the category of The Rebels. In order to provide an overview of Christians who are in the music industry, I will discuss these three categories with examples of nationally recognized artists.

#### *The Defectors*

The Defectors are popular musical artists who after dedicating their lives to Christ "left behind their 'secular careers' and 'secular fans.'"<sup>76</sup> In conjunction, these artists were "discouraged from singing about topics that were not directly related to their conversion experiences or subsequent spiritual triumphs."<sup>77</sup> In this category, Joseph places musical artists such as Dion, Noel Paul Stookey from Peter, Paul, and Mary, Al Green, Leon

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<sup>75</sup>Ibid., 251.

<sup>76</sup>Joseph, 47.

<sup>77</sup>Ibid., 47-48.

Patillo from Santana, and Philip Bailey from Earth, Wind, and Fire. For example, Joseph points out that “albums produced for and marketed to the religious subculture emerged from such stars as ... Leon Patillo of Santana, ... Philip Bailey of Earth Wind and Fire, Dion, Al Green, and many others.”<sup>78</sup>

These artists faced a struggle and a tug-of-war pull as they were admonished to leave popular music, “because it was a nasty place.”<sup>79</sup> In *No Sympathy for the Devil*, David W. Stowe also discusses the careers and experiences of Noel Paul Stookey, Al Green, Leon Patillo, and Philip Bailey. Concerning Al Green and the struggle he faced, Stowe quotes Al Green’s autobiographical collaborator David Seay, who “wrote of the ‘bondage to an overpowering, unending conflict’ that marked the lives of singers like Sam Cooke and Little Richard, and one could easily add Green to the list.”<sup>80</sup>

However, the exodus of such artists as Green produced a negative effect—the creation of a void. Basically, “non-Christians continued to make music for the culture at large while believers made music for the subculture.”<sup>81</sup> Moreover, without the positive influence of these converted artists one could argue that popular music “really became a nasty place.”<sup>82</sup>

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<sup>78</sup>Ibid., 47.

<sup>79</sup>Ibid., 48.

<sup>80</sup>David W. Stowe, *No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism* (Chapel Hill, NC: University of North Carolina Press, 2011), 130.

<sup>81</sup>Joseph, 47.

<sup>82</sup>Ibid., 48.

*The Remnant*

The Remnant are popular artists who in conjunction with their embrace of Christianity did not defect to the Christian music subculture but continued “in the popular music market.”<sup>83</sup> In essence, they “refused to ... leave their ‘secular’ employment behind” and often were criticized for this decision.<sup>84</sup> This decision even caused some to question the genuineness of the Christian conversions of these popular artists.<sup>85</sup>

Joseph includes Johnny Cash, Bob Dylan, Alice Cooper, Donna Summer, and Lenny Kravitz in this category. Stowe also details the careers and experiences of Johnny Cash and Bob Dylan emphasizing their positive, Christian influence on their peers and audiences.<sup>86</sup> Concerning Alice Cooper and his distinction from The Defectors, Joseph notes that he did not shun his old songs and audiences but desired to insure that “his old fans would show up to hear his new message, and many of them did just that.”<sup>87</sup>

Moreover, Joseph highlights Donna Summer as an excellent example of one who “survived with her faith, artistry, and integrity intact and remained a hero to the dance floor generation.”<sup>88</sup> Lenny Kravitz has been more of a controversial figure. Yet, he has proclaimed his Christian faith in his songs.

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<sup>83</sup>Ibid., 93.

<sup>84</sup>Ibid.

<sup>85</sup>Ibid.

<sup>86</sup>Stowe, 7-8, 105-117, 221-237.

<sup>87</sup>Joseph, 113.

<sup>88</sup>Ibid., 120.

*The Rebels*

The Rebels are Christian musical artists who, “no longer content to ride in the back of the cultural bus,”<sup>89</sup> desire not to retreat from culture but to transform it. This aspiration is consistent with a model that Joseph proposes, writing, “... many are recognizing the need for a new standard modeled on the writings of the Chinese philosopher Watchman (To-Sheng) Nee, who, through his many writings and speeches, urged believers to stay engaged in the culture and transform it.”<sup>90</sup>

Joseph places Christian artists such as Amy Grant, CeCe Winans, Kirk Franklin, and Jars of Clay in The Rebels category. Concerning Amy Grant, Stowe writes, “During the eighties, her career exploded, and from then to the present, she became unquestionably the dominant figure in contemporary Christian music.”<sup>91</sup> Joseph notes, “The cultural withdrawal that had come to characterize much of the subculture was firmly rejected by its leading light, Amy Grant.”<sup>92</sup> Amy Grant unashamedly desired “to be in the middle of the culture” and to influence it.<sup>93</sup>

Regarding CeCe Winans, Joseph explains, “Another lesson that the Winans kids learned was to take their music into the culture because their parents had instilled within them a desire not only to be true to their God but to be relevant to the culture.”<sup>94</sup> Joseph

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<sup>89</sup>Ibid., 195.

<sup>90</sup>Ibid., 178.

<sup>91</sup>Stowe, 247.

<sup>92</sup>Joseph, 201.

<sup>93</sup>Ibid., 200-201.

<sup>94</sup>Ibid., 218.

quotes a statement by CeCe Winans, “We didn’t realize as children that someday we would have to be in dark places holding up the light.”<sup>95</sup> Certainly, CeCe Winans has consistently held up the light, even in conjunction with her reaching “the pop/R&B market in a more focused and targeted way,” when she recorded “for a pop label that also had CCM market distribution.”<sup>96</sup>

Kirk Franklin is an example of another Christian artist “who refused to stay in the Christian subculture.”<sup>97</sup> Joseph expounds,

Unlike [Sam] Cooke and [Marvin] Gaye, Franklin would not bow to those who wanted him to either separate his gospel music from his “secular” work or shut down the “gospel” side altogether. Instead, Franklin developed a worldview and a philosophy that integrated art and ministry, and the pop music culture ultimately benefited.<sup>98</sup>

Jars of Clay, the CCM band, consist of Christian members who also desire to transcend the Christian subculture and impact society. Joseph writes, “The bottom line, according to Jars, was that the gospel was all about getting out of the subculture.”<sup>99</sup> In accordance with this vision, Jars of Clay “ventured outside of the tried and true CCM formula of bands playing large, youth-group-type functions and ventured out into the club scene where real, live, non-Christians tended to go to hear music.”<sup>100</sup>

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<sup>95</sup>James Long, “Relaxed in His Presence,” *CCM Magazine*, January 1996, 53, quoted in Mark Joseph, *The Rock & Roll Rebellion: Why People of Faith Abandoned Rock Music—and Why They’re Coming Back* (Nashville, TN: Broadman & Holman Publishers, 1999), 218.

<sup>96</sup>Joseph, 220.

<sup>97</sup>Ibid., 230.

<sup>98</sup>Ibid., 231.

<sup>99</sup>Ibid., 234.

<sup>100</sup>Ibid.

I maintain that Christian artists have a two-fold purpose to affect other believers and non-believers. In relation, I researched the reactions of people to Christian music that has been contemporized, having the potential to reach and influence not only the members of the Church—the Body of Christ—but also the members of the culture at large. Therefore, I would place the CCM artists whose venues I attended and myself as a CCM artist in The Rebels category. CCM utilized in this manner is a potential effective evangelical tool.

### **Concerns and Concerns Addressed**

Although CCM is a potential effective evangelistic tool, it has its critics. The major concerns fall within one of two categories. Jay R. Howard and John M. Streck outline these categories.

First, the moralist objections have been “the most frequent and fundamental” and have come “from within the church.”<sup>101</sup> This objection to CCM “argued that rock music with Christian lyrics was an abomination. Rock and roll was the devil’s music and thus could not in good conscience be enjoyed, much less played, by Christians.”<sup>102</sup> It is noteworthy that Howard and Streck discuss rock and roll music as representing various forms of popular music.<sup>103</sup>

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<sup>101</sup>Jay R. Howard and John M. Streck, *Apostles of Rock: The Splintered World of Contemporary Christian Music* (Lexington, KY: University Press of Kentucky, 1999), 33.

<sup>102</sup>*Ibid.*, 33-34.

<sup>103</sup>*Ibid.*, 25-27.

In addressing this concern, I think it is necessary to point out that rock and roll music has “gospel roots” that are “well documented.”<sup>104</sup> Howard and Streck note, “Richard Stanislaw, music columnist for *Eternity* magazine and professor of music at Taylor University (a prominent Evangelical liberal arts college), argued, ‘Rock was first Christian music, then appropriated by the popular secular culture.’”<sup>105</sup> In conjunction with this argument, CCM can be viewed as a reclamation of musical art forms for the promotion of the kingdom of God.

Second, the aesthetic objections have come from “both inside and outside the church,” condemning “Christian rock as an inferior form of music.”<sup>106</sup> This critique is very subjective. It has been said that beauty is in the eye of the beholder. It could also be said that the beauty or appreciation of an art form such as music is in the ear of the listener. People will continue to have their own opinions and critiques.

Howard and Streck note, “Over time, many of the critiques of Christian music have been washed away by the burgeoning sales of CCM.”<sup>107</sup> These sales indicate that an acceptance and appreciation of CCM exist. Additionally, if CCM adheres to a standard based on certain virtues, this could help to allay criticism.

In this project, the CCM is consistent with certain virtues discussed by Frame. These virtues are the following. First, the CCM in this project is Christ-centered.<sup>108</sup> This

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<sup>104</sup>Ibid., 26-27.

<sup>105</sup>Ibid., 27.

<sup>106</sup>Ibid., 36.

<sup>107</sup>Ibid., 43.

<sup>108</sup>Frame, 31.

does not mean that Christ Jesus is named in every song. Yet, Christ Jesus is glorified and honored. Second, “freshness and communication”<sup>109</sup> are evident. Frame points out that almost everybody admits that CCM “has a contemporary, fresh feel to it. And most everybody grants that freshness is something good.”<sup>110</sup> Communication also encompasses the specially vivid manner in which CCM communicates “with young Christians and unchurched visitors.”<sup>111</sup>

An article entitled “Top Trends of 2011: Millennials Rethink Christianity” states,

The Christian community is struggling to remain connected with the next generation of teens and young adults. ... the church is “losing” many young creatives (like designers, artists, writers, musicians, and actors)....

In particular, 84% of Christian 18- to 29-year-olds admit that they have no idea how the Bible applies to their field or professional interests. For example, young adults who are interested in creative or science-oriented careers often disconnect from their faith or from the church. On the creative side, this includes young musicians ...<sup>112</sup>

CCM’s freshness and ability to communicate become quite significant in view of these facts.

However, CCM is having a potential influence on more than young Christians.

Another article entitled “Christian Mass Media Reach More Adults with the Christian Message than Do Churches” reports,

Overall, slightly more than half of the nation’s adults said they had tuned in to a Christian radio program of some type during the past month. The most prolific

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<sup>109</sup>Ibid., 40.

<sup>110</sup>Ibid.

<sup>111</sup>Ibid.

<sup>112</sup>Barna Group, “Top Trends of 2011: Millennials Rethink Christianity,” Barna Group, December 19, 2011, [https://www.barna.org/barna-update/teens-nextgen/545-top-trends-of-2011-millennials-rethink-christianity#.Unxz\\_I11BnO](https://www.barna.org/barna-update/teens-nextgen/545-top-trends-of-2011-millennials-rethink-christianity#.Unxz_I11BnO) (accessed April 5, 2013).

Christian programming is teaching, preaching and talk shows. Just less than four out of ten adults (38%) had tuned in to hear such programming during the previous month. In contrast, the fastest-growing type of Christian broadcasting—Christian music—has already surpassed the talk-driven formats. Just more than two out of five adults—43%—said they had listened to a station airing Christian music during the past month. The expansion in both the number of radio stations adopting a Christian music format and in the size of the listening audience helps to explain why the Christian music genre has been one of the fastest-growing categories in the music industry during the past two years.<sup>113</sup>

Moreover, Frank Burch Brown discusses observations made by William Easum, a former United Methodist pastor who “works as a consultant with congregations and religious organizations.”<sup>114</sup> William Easum asserts “that the generations most vital to church growth—the midlife baby boomers and the baby busters (born after 1964)—do not want to be reverent or quiet during worship. Easum singles out music as the ‘major vehicle for celebration and communication.’”<sup>115</sup>

There are churches that are actively “engaging pop culture,” and this phenomenon has been identified as “the emerging church movement.”<sup>116</sup> One such church is All Souls Fellowship church in Decatur, Georgia. All Souls Fellowship church was established in 2003 and “convenes as an example of the emergent movement with music that ranges from bluegrass to jazz to swing, a casual atmosphere and a determination to welcome all

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<sup>113</sup>Barna Group, “Christian Mass Media Reach More Adults with the Christian Message than Do Churches,” Barna Group, July 2, 2002, <https://www.barna.org/barna-update/5-barna-update/77-christian-mass-media-reach-more-adults-with-the-christian-message-than-do-churches#.Unx0Io11BnN> (accessed April 5, 2013).

<sup>114</sup>Frank Burch Brown, “Religious Meanings and Musical Styles: A Matter of Taste?” in *Music in Christian Worship: At the Service of the Liturgy*, ed. Charlotte Kroeker (Collegeville, MN: Liturgical Press, 2005), 137.

<sup>115</sup>*Ibid.*

<sup>116</sup>Gary Dorsey, “Next Wave of Worship,” *The Atlanta Journal-Constitution*, September 25, 2004, Saturday home edition.

seekers.”<sup>117</sup> This church hosted an event in which “100 pastors and lay leaders” came “from around the country and as far away as Australia” and “met for three days under the ‘emergent village’ banner to test their ideas with Walter Brueggemann, the prominent theologian and Old Testament scholar.”<sup>118</sup>

Gary Dorsey expounds,

Billed as a “theological conversation,” emerging church leaders peppered the professor emeritus from Columbia Theological Seminary with questions that went to the core of their mission: how to be an authentic expression of Christianity, forging a third way through the polarity of liberal mainline/conservative evangelical camps; how to deconstruct traditional models of Protestant church culture yet remain solidly rooted in Scripture; and how theology might be used to inform their quest and fuel their imaginations....

The emerging church phenomenon has been compared with the Jesus Movement of the 1960s. While the Jesus Movement grew as evangelicals responded to the needs of young people caught up in the ‘60s counterculture, the emerging church phenomenon surfaced about six years ago, in part, as a response by mostly evangelical pastors and youth ministers struggling with their young charges and their own faith.<sup>119</sup>

Interestingly, CCM grew out of the Jesus Movement as will later be discussed in the historical foundation section of the next chapter. Overall, CCM in accordance with this project encompasses “a deep spirituality” that seeks “to ‘build bridges by holding one hand in the culture and the other in the church’—to be in the world and not of the world.”<sup>120</sup> Potentially, both the Church and the culture will benefit.

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<sup>117</sup>*Ibid.*

<sup>118</sup>*Ibid.*

<sup>119</sup>*Ibid.*

<sup>120</sup>J. Nathan Corbitt, *The Sound of the Harvest: Music's Mission in Church and Culture* (Grand Rapids, MI: Baker Books, 1998), 32.

## CHAPTER THREE

### THEORETICAL FOUNDATION

People use music for a variety of reasons in various ways. Biblically, historically, and theologically, music has been associated with worship and ministry. The field of music therapy has emerged in which music is used intentionally and specifically. In *Where Music Helps*, it is noted,

Music therapy was established as university discipline and professional practice in the US in the 1940s and was pioneered in Europe, South America, and Australia a decade or two later. Currently music therapy is growing in all continents and is in the process of being instituted in an increasing number of countries.<sup>1</sup>

Music therapy has been related “to theories in medicine, special education, psychology, and psychotherapy.”<sup>2</sup>

This project proposed to utilize music in a similar way to that of music therapy. The specificity of this project entailed the study of people’s reactions to CCM. Observing music from a biblical, Church historical, and theological perspective established the foundations upon which this project is built.

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<sup>1</sup>Brynjulf Stige et al., *Where Music Helps: Community Music Therapy in Action and Reflection* (Burlington, VT: Ashgate Publishing, 2010), 5.

<sup>2</sup>*Ibid.*

## Biblical Foundations

### *Old Testament*

Psalms and music form the biblical foundation and tradition on which my project is based and highlight music as a tool for evangelism. As a biblical foundation for this project, the Old Testament text is Psalm 18:49. In the New International Version (NIV), this verse reads, “Therefore I will praise you among the nations, O LORD; I will sing praises to your name.” In the Tanakh the Holy Scriptures: The New Jewish Publication Society Translation according to the Traditional Hebrew Text, this is translated, “For this I sing Your praise among the nations, LORD, and hymn Your name.” In the Complete Jewish Bible (CJB), this verse reads, “So I give thanks to you, ADONAI, among the nations; I sing praises to your name.”

In *Mercer Commentary on the Old Testament*, Marvin E. Tate notes,

Commentators have dated Ps 18 as early as the tenth-century B.C.E. (some even to the time and authorship of DAVID himself). Others, however, date it to later periods, particularly the period of HEZEKIAH (727-698 B.C.E.) and JOSIAH (640-609 B.C.E.). There can be no certainty about a specific date.<sup>3</sup>

Concerning the Psalms in general, John Eaton states, “We then come to see the main period of composition as lying between 1000 and 400 BCE, with the early part of this period as having been especially fruitful.”<sup>4</sup> He notes that “the obvious links with the

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<sup>3</sup>Marvin E. Tate, “Psalms,” in *Mercer Commentary on the Old Testament*, ed. Watson E. Mills and Richard F. Wilson (Macon, GA: Mercer University Press, 2003), 451.

<sup>4</sup>John Eaton, *The Psalms: A Historical and Spiritual Commentary with an Introduction and New Translation* (New York, NY: The Continuum International Publishing Group, 2005), 4.

dynasty of David and with the temple of Jerusalem in its first glory as royal and imperial holy centre” are in favor of this conclusion.<sup>5</sup>

Eaton has an interesting discussion concerning the authorship of the Psalms. He points out that during and around New Testament times David’s authorship of Psalms was assumed.<sup>6</sup> In relation, Eaton writes,

A Dead Sea scroll (11QPsa) from the first century CE includes a note detailing the numbers of his [David’s] compositions made ‘through prophecy given him from before the Most High’. It attributes to him 3600 ‘praises’, 446 ‘songs’ for daily and special worship, and four ‘songs’ to sing with harp or lyre over ‘the stricken’ (those afflicted by evil spirits)—in all, 4050 pieces.<sup>7</sup>

Eaton also discusses the New Testament accounts of Psalm quotations that “are attributed to David.”<sup>8</sup> Moreover, Eaton highlights a second century C.E. rabbinic opinion that “stated that David wrote the Psalms.”<sup>9</sup> In essence, “early Christian writers continued to see the Psalms generally as the prophetic work of David.”<sup>10</sup>

In juxtaposition, Eaton discusses that some modern scholars have abandoned “the tradition of David’s authorship.”<sup>11</sup> The reason is as follows, “Many psalms have headings which at first sight seem to indicate their author, for example ‘A psalm of David’ (in 73 cases).”<sup>12</sup> However, he cautions that “textual evidence (for example from the ancient

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<sup>5</sup>Ibid.

<sup>6</sup>Ibid., 6.

<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

<sup>9</sup>Ibid.

<sup>10</sup>Ibid.

<sup>11</sup>Ibid., 7.

<sup>12</sup>Ibid., 5.

Greek translation) indicates variation in the occurrence of such headings, suggesting that some might be of late origin.”<sup>13</sup> Furthermore, “the meaning of the headings is often not certain. In ‘Of David’, for example, the preposition might have originally meant ‘for’ or ‘pertaining to’, while ‘David’ might have referred to the Davidic rulers in general.”<sup>14</sup>

Nevertheless, Eaton concludes that “the tradition of Davidic authorship may be viewed with respect.”<sup>15</sup> He especially notes the thirteen occurrences, including Psalm 18, in which “a psalm heading appears to have been expanded with an opinion of the circumstances which led to David’s first uttering of the psalm.”<sup>16</sup> Eaton states, “The instincts of these early exegetes are not insignificant, and when they link psalms to David’s military campaigns (3, 18, 60) they may be working with a genuine recollection that some psalms originated as prayers of the kings in religious ceremonies on campaigns away from Jerusalem.”<sup>17</sup>

Overall, in relation to the similarities of Psalm 18 and 2 Samuel 22, “Psalm 18 is traditionally understood as having originated in David’s time and used by him and his descendants, perhaps upon occasions of victorious military battles. While this view may not be ruled out, it is by no means certain.”<sup>18</sup> Despite this uncertainty, because of the parallels between Psalm 18 and 2 Samuel 22, Psalm 18 has traditionally been categorized

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<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid., 7.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid.

<sup>18</sup>J. Clinton McCann Jr., “The Book of Psalms: Introduction, Commentary, and Reflections,” in vol. 4 of *The New Interpreter’s Bible: A Commentary in Twelve Volumes* (Nashville, TN: Abingdon Press, 1996), 746.

“as a royal psalm. It rehearses and celebrates God’s deliverance of the king from some dire threat; thus, more specifically, it seems to be a royal song of thanksgiving.”<sup>19</sup>

Moreover, Tate states, “This psalm, which also appears in 2 Samuel 22 with some changes of detail, is a royal thanksgiving psalm. The psalm is ‘royal’ because it was intended to be spoken by a Davidic king.”<sup>20</sup>

Michael E. Travers further describes royal psalms:

Royal Psalms focus on the king and depict him in his splendor and majesty. They show the king’s reign and power and are sometimes called Kingship Psalms. Royal Psalms fall into two categories. The first group is the Psalms about the human king of Israel. These psalms often point toward David as the king of Israel, in part because he is so important in Old Testament history, and in part because his is the messianic line leading to Jesus Christ. The second type of Royal Psalm is the psalm that depicts God as King. These psalms point toward Jesus Christ who is the King of Kings and who will one day reign over the earth, and both show that Yahweh is the ultimate and sovereign Ruler of the nations as well as Israel.<sup>21</sup>

The literary context of the Psalms is poetry: “The reader will see at once that the psalms are poetic.”<sup>22</sup> Eaton relates, “Each of the 150 psalms is a poem. This language of worship is all poetry, and generally intended to be sung or chanted with musical accompaniment.”<sup>23</sup>

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<sup>19</sup>Ibid.

<sup>20</sup>Tate, 451.

<sup>21</sup>Michael E. Travers, *Encountering God in the Psalms* (Grand Rapids, MI: Kregel Publications, 2003), 54.

<sup>22</sup>Tate, 434.

<sup>23</sup>Eaton, 3.

Travers points out the pervasiveness of poetry in everyday life. In relation, he notes, “If you listen to music with lyrics, you are listening to poetry.”<sup>24</sup> Within the larger poetic literary context, Travers details five genres found in the Psalms. The two primary genres are the Hymn and the Lament. In addition, he identifies “the Royal Psalm, the Thanksgiving Psalm, and the Wisdom Psalm.”<sup>25</sup>

Significantly, Travers explains that genre is crucial to interpreting appropriately “the Psalms, where we have such a variety of backgrounds and where we do not always know the author or historical context of the writing. If we are to interpret correctly what the psalmists say about God, we will need to know the genres of the Psalms.”<sup>26</sup> Furthermore, “some psalms combine genres, as when a Royal Psalm may sometimes contain elements of praise and worship.”<sup>27</sup>

Specifically, Travers categorizes Psalm 18 as a Hymn, “a glorious Psalm of Praise ... to Yahweh that David sang when the Lord had delivered him from his enemies.”<sup>28</sup> In Psalm 18:49, the word praise is the Hebrew word *yadah*. The word *yadah* means “‘to give thanks, laud, praise.’ As is to be expected, this word is found most frequently in the Book of Psalms (some 70 times). As an expression of thanks or praise, it is a natural part of ritual or public worship as well as personal praise to God.”<sup>29</sup> In verse forty-nine (NIV),

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<sup>24</sup>Travers, 21.

<sup>25</sup>Ibid., 54.

<sup>26</sup>Ibid., 47.

<sup>27</sup>Ibid., 56.

<sup>28</sup>Ibid., 81.

<sup>29</sup>James Strong and W. E. Vine, *The New Strong's Concise Concordance & Vine's Concise Dictionary of the Bible* (Nashville, TN: Thomas Nelson, 1999), 283.

the phrase sing praises is from the Hebrew word *zamar*. The word *zamar* is “to sing, sing praises, to make music, to chant, sing, or play instruments to worship God and proclaim his excellence.”<sup>30</sup>

In verses forty-seven to forty-nine, “David ... expresses his gratitude to God for his having delivered him from his enemies.”<sup>31</sup> Moreover, Tate notes, “Verses 46-50 contain closing sections of praise and thanksgiving. Again, Yahweh is lauded for the triumphs he gave the king over his enemies. Verse 50 establishes the connection of the psalm with *David and his descendants*.”<sup>32</sup>

Travers details God’s unfailing love toward His people as a “recurring characteristic” in Psalm 18.<sup>33</sup> He explains, “David mentions God’s love in his references to God’s protection of him against his enemies. Why does God favor David and not the other nations? Simply because he loves him.”<sup>34</sup>

However, throughout the Bible, God’s love for all people is evidenced. In Genesis, God gave Abraham the words of the covenant, “As for me, this is my covenant with you: You will be the father of many nations. No longer will you be called Abram; your name will be Abraham, for I have made you a father of many nations.”<sup>35</sup> God further said, “As for Sarai your wife, you are no longer to call her Sarai; her name will be Sarah.

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<sup>30</sup>Edward W. Goodrick, John R. Kohlenberger III, and James A. Swanson, *The Strongest NIV Exhaustive Concordance* (Grand Rapids, MI: Zondervan, 1999), 1400.

<sup>31</sup>Travers, 81.

<sup>32</sup>Tate, 452.

<sup>33</sup>Travers, 81.

<sup>34</sup>*Ibid.*

<sup>35</sup>Gen. 17:4-5 (NIV).

... I will bless her so that she will be the mother of nations; kings of peoples will come from her.”<sup>36</sup> Additionally, God told Isaac, “I will make your descendants as numerous as the stars in the sky and will give them all these lands, and through your offspring all nations on earth will be blessed.”<sup>37</sup>

*The Interpreter's Dictionary of the Bible* discusses the nations in detail:

In the biblical drama there are three dramatis personae: God, the nations, and Israel. The nations are the matrix of Israel's life, and the *raison d'être* of her whole history and calling. In the table of nations in Gen. 10 there are over seventy different ethnic groups mentioned, among which are the ancestors of the Hebrews. It includes the whole of mankind as known by the author, divided roughly into racial groups. It is unique in ancient literature. This interest in the nations accurately reflects the biblical emphasis on HISTORY as the vehicle of revelation and the nations as the object of God's redeeming purpose. Such preoccupation with history cannot be found in any other sacred literature of the world.<sup>38</sup>

The Hebrew word *goy* is used in Psalm 18:49; Genesis 17:4-5, 16; and 26:4 for nations. In *The New Strong's Concise Concordance & Vine's Concise Dictionary of the Bible*, the meaning of the word *goy* is described:

*goy* refers to a “people or nation,” usually with overtones of territorial or governmental unity/identity. ... So *goy* represents a group of individuals who are considered as a unit with respect to origin, language, land, jurisprudence, and government. ... The word '*am*, “people, nation,” suggests subjective personal interrelationships based on common familial ancestry and/or a covenantal union, while *goy* suggests a political entity with a land of its own. ... *goy* may be used of a people, however, apart from its territorial identity, Exod. 19:6.

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<sup>36</sup>Gen. 17:15-16 (NIV).

<sup>37</sup>Gen. 26:4 (NIV).

<sup>38</sup>E. J. Hamlin, “Nations,” *The Interpreter's Dictionary of the Bible*, iPreach, <http://www.cokesburylibraries.com/auth/default.aspx?libraryid=52> (accessed February 10, 2012).

*goy* is sometimes almost a derogatory name for non-Israelite groups, or the “heathen,” Lev. 26:33. This negative connotation is not always present, however, when the word is used of the heathen, Num. 23:9.<sup>39</sup>

In *Mission in the Old Testament*, Walter C. Kaiser Jr. asserts the following:

God’s promise to Abraham had both a larger and a smaller scope in mind. Indeed, the promise to Abraham envisioned “all the nations” (Hebrew: *kol goye*), which the Septuagint rendered in Genesis 18:18; 22:1 and 26:4 as *panta ta ethne*, “all the nations.” The word for nations (*goyim*) was also the word for the “Gentiles.” Therefore, it could not be claimed, as is so often the case, that the gospel message in the Old Testament times was exclusively for the Jewish people and the nation of Israel. The “nations” and “Gentiles” were envisioned as equal recipients of that same Good News from the very beginning of time along with Israel herself.<sup>40</sup>

Psalms 18 conveys the mission and a witness to all people, glorifying “God by praising his attributes and actions.”<sup>41</sup> George W. Peters states, “It is a profound fact that ‘the hymn of praise is missionary preaching par excellence,’ especially when we realize that ... missionary preaching is supported in the Psalms by more than 175 references of a universalistic note. ... Indeed, the Psalter is one of the greatest missionary books in the world ... .”<sup>42</sup>

Perhaps the universality of music is one of the reasons the Psalms were used to convey such powerful messages. Eaton writes, “The singing itself was the heart of the music, while the instruments ... had deep significance as joined with the voices in a

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<sup>39</sup>Strong and Vine, 251-252.

<sup>40</sup>Walter C. Kaiser Jr., *Mission in the Old Testament: Israel as a Light to the Nations* (Grand Rapids, MI: Baker Books, 2000), 39-40.

<sup>41</sup>Travers, 83.

<sup>42</sup>George W. Peters, *A Biblical Theology of Missions* (Chicago, IL: Moody Press, 1972), 115-116.

common endeavour.”<sup>43</sup> Conveying relevant messages was this “common endeavour.”<sup>44</sup>

Travers notes, “Though an ancient Israelite king wrote Psalm 18, it is directly relevant to our lives today.”<sup>45</sup> In conjunction, Paul possibly was inspired to include Psalm 18:49 in his letter to the Romans because of its relevance to his day. This leads to the New Testament biblical foundation for this project found in Romans 15:9-11.

### *New Testament*

Romans 15:9-11 in the NIV reads,

so that the Gentiles may glorify God for his mercy, as it is written: “Therefore I will praise you among the Gentiles; I will sing hymns to your name.” Again, it says, “Rejoice, O Gentiles, with his people.” And again, “Praise the Lord, all you Gentiles, and sing praises to him, all you peoples.”

The CJB translates Romans 15:9-11 as follows,

and in order to show his mercy by causing the Gentiles to glorify God—as it is written in the Tanakh, “Because of this I will acknowledge you among the Gentiles and sing praise to your name.” And again it says, “Gentiles, rejoice with his people.” And again, “Praise ADONAI, all Gentiles! Let all peoples praise him!”

In Romans 1:1, “Paul claims to have written Romans ..., and there is nearly universal agreement among New Testament scholars that he is indeed the author.”<sup>46</sup> In *Mercer Commentary on the New Testament*, Dan O. Via further explains, “Scholars have generally concluded that PAUL was in fact the author of the whole original letter as

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<sup>43</sup>Eaton, 9.

<sup>44</sup>Ibid.

<sup>45</sup>Travers, 82.

<sup>46</sup>J. Daniel Hays and J. Scott Duvall, eds., *The Baker Illustrated Bible Handbook* (Grand Rapids, MI: Baker Books, 2011), 742.

established on the basis of the best manuscripts. ... Romans is held to be in broad agreement with the other letters considered to be genuine writings of Paul in style, vocabulary, and thought.”<sup>47</sup> The letter, this passage’s literary context, “was one of the most common forms of communication in the ancient world.”<sup>48</sup>

Barclay M. Newman and Eugene A. Nida state, “Doubtless Paul’s Letter to the Romans is the most widely read book of the New Testament, except for the Gospels themselves.”<sup>49</sup> Furthermore, “Paul’s letter to the Romans is probably the clearest and most powerful statement of the gospel in all the New Testament. ... The four Gospels tell the story of Jesus’s life, ministry, death, and resurrection, but Romans explains the theological and practical significance of that story.”<sup>50</sup>

It is most probable that Paul wrote the letter to the Romans from the city of Corinth.<sup>51</sup> In relation to the date of the letter, most scholars are in agreement to “sometime around 57-58 CE.”<sup>52</sup> The writing took place during Paul’s third journey to Corinth. Moreover, “that means the writing occurred late in his life.”<sup>53</sup>

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<sup>47</sup>Dan O. Via, “Romans,” in *Mercer Commentary on the New Testament*, ed. Watson E. Mills and Richard F. Wilson (Macon, GA: Mercer University Press, 2003), 1123.

<sup>48</sup>Mark Allan Powell, “Letter,” in *The HarperCollins Bible Dictionary*, 3rd ed., ed. Mark Allan Powell (New York, NY: HarperCollins Publishers, 2011), 548.

<sup>49</sup>Barclay M. Newman and Eugene A. Nida, *A Translator’s Handbook on Paul’s Letter to the Romans* (New York, NY: United Bible Societies, 1973), 1.

<sup>50</sup>Hays and Duvall, 741.

<sup>51</sup>Via, 1124.

<sup>52</sup>Mark Allan Powell, “Romans, Letter of Paul to the,” in *The HarperCollins Bible Dictionary*, 3rd ed., ed. Mark Allan Powell (New York, NY: HarperCollins Publishers, 2011), 890.

<sup>53</sup>Via, 1124.

According to Romans 1:7, Paul is addressing “all in Rome who are loved by God and called to be saints.”<sup>54</sup> Christianity entered Rome “in the 40s CE through Jewish Christians who joined ... Jewish synagogues in town. By preaching about Christ, they stirred up turmoil within the synagogues, attracting the attention of Roman officials. The key persons in this intra-Jewish argument were apparently expelled by Claudius’s administration in 49 CE.”<sup>55</sup> Consequently, after this expulsion, “the Christians appear to have assembled on their own. At the latest, Christianity in Rome was separated from the Jewish synagogues at the time of Paul’s Letter to the Romans in the second half of the 50s CE.”<sup>56</sup>

During this time, most of the Roman Christians were Gentile.<sup>57</sup> Similar to the Jews, these Christians lived “in Trastevere and in the valley of the Appian Way outside the Capena Gate. Both areas were permeated with immigrants from the provinces who swept into the city on the Appian Way and the Tiber River. People of lower social strata populated these quarters.”<sup>58</sup> Christians also dwelt between these two quarters “on the Aventine hill, still others on the Campus Martius. Although the lower classes predominated in Roman Christianity, all social strata were soon represented.”<sup>59</sup> As referenced in Romans 16, “early Christianity in Rome consisted of various house-

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<sup>54</sup>Hays and Duvall, 742.

<sup>55</sup>Pheme Perkins and Peter Lampe, “Rome,” in *The HarperCollins Bible Dictionary*, 3rd ed., ed. Mark Allan Powell (New York, NY: HarperCollins Publishers, 2011), 893.

<sup>56</sup>*Ibid.*

<sup>57</sup>*Ibid.*

<sup>58</sup>*Ibid.*, 894.

<sup>59</sup>*Ibid.*

churches. ... These groups met in private homes.”<sup>60</sup> It is interesting to note that Paul had not planted these churches and seemingly had not visited them either, according to Romans 1:8-15 and 15:22-29.<sup>61</sup>

One of the “two main ‘situational’ aims” of the letter to the Romans surfaces “in the great climactic” passage Romans 15:7-13.<sup>62</sup> This aim addresses “the relationship between Jews and Gentiles” as “a community in which Christian Gentiles and Christian Jews find themselves in uneasy coexistence.”<sup>63</sup> To address this problem, Paul emphasizes “a doctrine of *adiaphora*: There are some practical things over which Christians can legitimately disagree, and they should not impair common worship. Underneath it all is Paul’s desire that the Scriptures should be fulfilled: ‘Rejoice, you Gentiles, with God’s people!’ (15:10, quoting Deut 32:43).”<sup>64</sup> Overall, as Scott J. Hafemann states, “When all is said and done, Paul calls the ‘strong’ and ‘weak’ to accept one another because of the unity that Christ has created in the church by accepting them, in fulfilment of the Scriptures’ vision of the Gentiles’ joining Israel in the worship of the one true God.”<sup>65</sup>

This chapter has looked at two translations of Romans 15:9-11. In this passage, Paul mainly quotes Old Testament scriptures. Romans 15:9 (NIV), the verse basically

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<sup>60</sup>Ibid.

<sup>61</sup>Hays and Duvall, 742.

<sup>62</sup>N. T. Wright, “The Letter to the Romans: Introduction, Commentary, and Reflections,” in vol. 10 of *The New Interpreter’s Bible: A Commentary in Twelve Volumes* (Nashville, TN: Abingdon Press, 2002), 406.

<sup>63</sup>Ibid.

<sup>64</sup>Ibid., 407.

<sup>65</sup>Scott J. Hafemann, “Eschatology and Ethics: The Future of Israel and the Nations in Romans 15:1-13,” *Tyndale Bulletin* 51, no. 2 (2000): 161-162.

drawn from Psalm 18:49, has seven key words or phrases: Gentiles, glorify, God, mercy, praise, sing hymns, and name. These English words and the Greek words from which they were translated are as follows:

1. Gentiles is from *ethnos* which means “‘heathen,’ denotes, firstly, ‘a multitude or company’; then, ‘a multitude of people of the same nature or genus, a nation, people’; it is used in the singular, of the Jews, e.g., Luke 7:5; 23:2; John 11:48, 50-52; in the plural, of nations (Heb., *goim*) other than Israel, e.g., Matt. 4:15” and Romans 15:10.<sup>66</sup>
2. Glorify is from *doxazo*, “in the NT ... ‘to magnify, extol, praise,’ especially of ‘glorifying’; God, i.e., ascribing honor to Him, acknowledging Him as to His being, attributes and acts, i.e., His glory, e.g., Matt. 5:16; 9:8; 15:31; Rom. 15:6, 9; Gal. 1:24; 1 Pet. 4:16 ... .”<sup>67</sup>
3. God is from *theos*, “the word was appropriated by Jews and retained by Christians to denote the one true God. In the Sept. [Septuagint] *theos* translates (with few exceptions) the Hebrew words Elohim and Jehovah, the former indicating His power and pre-eminence, the latter His unoriginated, immutable, eternal and self-sustained existence.”<sup>68</sup>
4. Mercy is from *eleos*, “... the outward manifestation of pity; it assumes need on the part of him who receives it, and resources adequate to meet the need on the part of him who shows it. It is used ... of God, who is rich in mercy, Eph. 2:4, and who has provided salvation for all men, Titus 3:5, for Jews, Luke 1:72, and Gentiles, Rom. 15:9.”<sup>69</sup>
5. Praise is from *exomologeō*, “‘to confess forth,’ i.e., ‘freely, openly.’”<sup>70</sup> Moreover, *exomologeō* means “to confess by way of celebrating, giving praise, Rom. 14:11; 15:9.”<sup>71</sup>
6. The phrase sing hymns is from *psallo*, “primarily to twitch, twang, then, to play a stringed instrument with the fingers, and hence, in the Sept., to sing with a harp, sing psalms, denotes, in the N.T., to sing a hymn, sing praise ... .”<sup>72</sup>

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<sup>66</sup>Strong and Vine, 152.

<sup>67</sup>Ibid., 155.

<sup>68</sup>W. E. Vine, Merrill F. Unger, and William White Jr., *An Expository Dictionary of Biblical Words* (Nashville, TN: Thomas Nelson Publishers, 1984), 490.

<sup>69</sup>Strong and Vine, 238.

<sup>70</sup>Ibid., 65.

<sup>71</sup>Vine, Unger, and White, 217.

<sup>72</sup>Ibid., 730.

7. Name is from *onoma*, “for all that a ‘name’ implies, of authority, character, rank, majesty, power, excellence, etc., of everything that the ‘name’ covers ... of the ‘Name’ of God as expressing His attributes, etc., e.g., Matt. 6:9; Luke 1:49; John 12:28; 17:6, 26; Rom. 15:9; 1 Tim. 6:1; Heb. 13:15; Rev. 13:6.”<sup>73</sup>

In Romans 1:16 (NIV), Paul proclaims, “I am not ashamed of the gospel, because it is the power of God for the salvation of everyone who believes ... .” The necessity of salvation through Christ intersects with this text and throughout Romans. Larry D. Hart explains this connection of Christ with salvation and the need for salvation especially expressed through Paul in Romans. He writes,

In a real sense Jesus *is* the gospel. ... In Jesus we see that the gospel is literally a life and death issue. “For the wages of sin is death, but the free gift of God is eternal life in Christ Jesus our Lord” (Rom. 6:23). The “law of the Spirit of life in Christ Jesus” has set us free from “the law of sin and of death” (Rom. 8:2)!

Death, like a pall of darkness, covers humanity....

Into this dark and dying, sin-sick world comes the message of light and life—the message of Christ.<sup>74</sup>

Furthermore, concerning the passage of Romans 15:8-12, Kaiser makes an excellent point that this text embodies “the climax to the soteriological (i.e. salvation tract), the Book of Romans.”<sup>75</sup> In conjunction, Kaiser declares,

Paul is arguing here, “Don’t you understand what is happening in our work and our mission? Christ has become a servant of his people Israel, the Jews; and this is on behalf of confirming the truth God gave to the patriarchs. It is that in his promised seed, all the families of the earth might be blessed as he promised in Genesis 12:3. God’s philosophy of history is that the Gentiles also may come to glorify God for his mercy. The five Old Testament texts that he strings together (2 Sam. 22:50; Ps. 18:49; Deut. 32:43; Ps. 117:1; Isa. 11:10) all are shouting, “Don’t

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<sup>73</sup>Strong and Vine, 251.

<sup>74</sup>Larry D. Hart, *Truth Aflame: Theology for the Church in Renewal*, rev. ed. (Grand Rapids, MI: Zondervan, 2005), 282-283.

<sup>75</sup>Kaiser, 80.

you get the point about the Gentiles/nations? This is at the heart of my plan of salvation for the world.”

The Gentile mission was not some sort of *ab extra*, an add-on; it had always been at the heart of all that God had wanted to do and had called Israel and all believers to do. This was why God was working through his Son. It was on behalf of the truth, which truth was to confirm his promise made to the ancient fathers of the nation of Israel, Abraham, Isaac, and Jacob.<sup>76</sup>

Kaiser’s assessment coincides with the Great Commission scriptures found in the Gospels of Matthew, Mark, and Luke. In Matthew 28:19 (NIV), Jesus said, “Therefore go and make disciples of all nations . . . .” In this verse, the Greek word for nations is also *ethnos*, the same word Gentiles used throughout Romans 15:9-11 (NIV). In Mark 16:15 (NIV), the Lord said, “Go into all the world and preach the good news to all creation.” Lastly, in Luke 24:47 (NIV), it is written, “and repentance and forgiveness of sins will be preached in his name to all nations, beginning at Jerusalem.” Again, the Greek word *ethnos* is used for nations.

Music, in its various forms, is an excellent conduit for this mission and message to the nations—all people. In the NIV in Romans 15:9, the phrase “sing hymns to your name” is translated as “sing praise to your name” in the CJB. Pertaining to the words sing, praise, and name, Newman and Nida discuss a “recasting in order to show the relation” of sing and praise and the relationship of both sing and praise to name.<sup>77</sup> They suggest that a better reading would be “‘I will praise you by singing’ or ‘I will sing and in this way praise you.’”<sup>78</sup>

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<sup>76</sup>Ibid., 81.

<sup>77</sup>Newman and Nida, 276.

<sup>78</sup>Ibid.

Praising God by singing hymns about His attributes provides an effective testimony. In *The Baker Illustrated Bible Handbook*, David B. Capes notes,

The worship of God with hymns had its immediate background in Jewish synagogue practices. Early believers used psalms, particularly messianic psalms, to express uniquely Christian perspectives on God's recent actions in the world. ... Gentile believers would have also been accustomed to hymn-singing in the ethos of Greco-Roman religion.<sup>79</sup>

Capes further details the use of hymns, stating, "By its nature, poetic or hymnic language appears to affect in significant ways those who use it. Whether it was chanted or accompanied with musical instruments, hymns were easier to memorize and recall than other forms of instruction."<sup>80</sup> I agree with Capes and also assert that hymns—singing God's praises—not only affect those who use them but also affect those who hear them in significant, monumental ways. Thus, this chapter will now discuss the historical foundations in which music in the Church began, developed, flourished, and permeated the church walls, testifying to all regarding God and His Good News.

### **Historical Foundations**

Chronicling music in Church history requires a brief description of the environment in which Christianity emerged. In *Foundations of Christian Music*, Edward Foley explains, "In order to enter into the world of early Christianity and comprehend the

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<sup>79</sup>David B. Capes, "Early Christian Hymns," in *The Baker Illustrated Bible Handbook*, ed. J. Daniel Hays and J. Scott Duvall (Grand Rapids, MI: Baker Books, 2011), 853.

<sup>80</sup>*Ibid.*

place and function of music in that world, we have to imagine and penetrate an auditory environment very different from our own.”<sup>81</sup> Foley further notes,

While contemporary Western society is visually oriented and believes what it sees, the first followers of Jesus—like their Jewish forebears—lived in a world where hearing was believing. Whether the interchange was a human affair or a divine-human dialogue, sound events were the prime mediator of presence and truth. This aural way of knowing deeply influenced the tonal landscape of early Christian worship which was as much a sonic as an optic event.<sup>82</sup>

Kenneth W. Osbeck in *The Ministry of Music* discusses the history of religious music. He states, “Since the beginning of recorded time, music has always had a unique association with man’s worship experiences.”<sup>83</sup> Osbeck cites, “There has been much evidence uncovered that the Egyptian culture, one of the earliest known, made extensive use of music in religious rites.”<sup>84</sup> Furthermore, he asserts that the Grecian culture, being “the next important culture in early human history, gained musical knowledge and practice from the Egyptians.”<sup>85</sup>

Osbeck next discusses the Hebrew culture and music as follows:

Although the Hebrews used music in their worship of Jehovah, it was never developed to the extent that it was under Grecian influence, where notation and the entire organization of a musical system first took form. The Hebrews, unlike the Greeks, did not associate music with morality or with magical properties. For the Hebrew, the arts obtained significance only as they could be used to adorn the courts of Jehovah or could be employed in the ascription of praise to Him.

Most of what is known about the use of music in Hebrew worship is learned from the Old Testament. Here numerous references are found to prove the

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<sup>81</sup>Edward Foley, *Foundations of Christian Music: The Music of Pre-Constantinian Christianity* (Collegeville, MN: The Order of St. Benedict, 1996), 5-6.

<sup>82</sup>*Ibid.*, 6.

<sup>83</sup>Kenneth W. Osbeck, *The Ministry of Music* (Grand Rapids, MI: Kregel Publications, 1971), 17.

<sup>84</sup>*Ibid.*

<sup>85</sup>*Ibid.*

importance of both vocal and instrumental music in Hebrew worship. The first mention of music in the Bible is found in Genesis 4:21, where Jubal is spoken of as “the father of all such as handle the harp and pipe.” In the Scriptures there are about thirteen different instruments mentioned, which can be classified as stringed instruments, wind instruments or instruments of percussion. There are a number of singers and songs mentioned in the Old Testament.<sup>86</sup>

Foley discusses the advent of the Temple as first built by Solomon and Temple practices and experiences. In the context of the Temple and its practices, Jesus was born and raised. Foley notes, “Jesus’ entire life was framed by Temple experiences.”<sup>87</sup>

Regarding music, “Temple practice” reveals “that music played a central role at the very heart of the Jewish cult. Thus, the music of the Temple, as part of the sonic landscape of Jewish cult, contributed to the awareness in emerging Christianity that worship was, by its very nature, a lyric event.”<sup>88</sup>

Concerning Temple music, Foley explains that vocal music terms greatly outnumbered the instrumental music terms in the “musical vocabulary of the Jews.”<sup>89</sup> In accordance, he notes, “One can surmise that vocal music rather than instrumental similarly dominated. Instruments, apart from their signalling role, probably served to support the vocal music.”<sup>90</sup> The authors of *The Gift of Music* also support this assessment,

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<sup>86</sup>Ibid., 17-18.

<sup>87</sup>Foley, 36.

<sup>88</sup>Ibid.

<sup>89</sup>Ibid., 35.

<sup>90</sup>Ibid.

saying, “Hebrew music was mainly vocal with much use of antiphonal singing and some instrumental accompaniment.”<sup>91</sup>

### *The New Testament Era*

Hugh T. McElrath discusses music during the New Testament era and “the problematic nature of early Christian music *vis-à-vis* its pagan context.”<sup>92</sup> He details this problem:

As long as the Judeo-Christians remained as one of several Jewish sects, it was natural that the musical traditions of their ancestors would be maintained. But having taken its departure from Synagogue practice and having moved into wider circles, the church’s music gradually accessioned elements from Greek culture as well as from near-Eastern paganism. Such disparate elements could not have been assimilated without hard struggle, since by its very nature the church was set over against a hostile environment.

A persecuted and scattered people worshipping surreptitiously in homes and caves at night and early dawn could easily be tempted to forego music altogether, especially since it saw in much of this music the continuation of pagan civilization. Yet the church was in the world. As it expanded beyond the Palestinian scene and struck roots with the Hellenic world, it was inevitable, however painful, that forms of expression in keeping with other musical traditions would develop.<sup>93</sup>

Despite the style or form, it is fairly certain “that the music of the New Testament Christians was entirely vocal, primarily congregational and, following the ancient Hebrew practice, frequently antiphonal.”<sup>94</sup>

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<sup>91</sup>Jane Stuart Smith and Betty Carlson, *The Gift of Music: Great Composers and Their Influences*, rev. ed. (Wheaton, IL: Crossway Books, 1987), xviii.

<sup>92</sup>Hugh T. McElrath, “Music in the History of the Church,” *Review & Expositor* 69, no. 2 (Spring 1972): 142.

<sup>93</sup>*Ibid.*, 142-143.

<sup>94</sup>*Ibid.*, 143.

*The Patristic Era*

Vocal dominance continued to be prevalent in the early Christian churches. In relation, Osbeck states, “The music of the early Christian churches was entirely vocal, with little regard for instruments of any kind.”<sup>95</sup> McElrath notes that psalmody and hymnody “represent the two basic types of song in this period and the development of each illustrates the tensions in church practice with which the Fathers had to live.”<sup>96</sup>

Relating to the psalmody, McElrath details the “vehement controversy” that “arose concerning instrumental accompaniment.”<sup>97</sup> He expounds,

Here the Church Fathers were caught in a dilemma. On the one hand, they were obliged to comment on the instrumental references in scripture and therefore to uphold musical instruments as symbolic vehicles of virtue and spiritual grace. ... But, on the other hand, instruments were so intimately associated with lascivious amusement and theatrical performances that, as a matter of expediency, they had to be rather cautious in admitting them for church use.<sup>98</sup>

Consequently, two trends emerged: “one remaining in close contact with the world and the problems of life and the other adhering to a strict asceticism and negation of the world.”<sup>99</sup> The trend that remained in close contact with the world is supported by “the descriptions of the Book of Revelation, which presupposes instrumental music—the heavenly apotheosis of the great orchestra of the Temple.”<sup>100</sup> This trend toward

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<sup>95</sup>Osbeck, 20.

<sup>96</sup>McElrath, 144.

<sup>97</sup>Ibid.

<sup>98</sup>Ibid.

<sup>99</sup>Ibid., 145.

<sup>100</sup>Ibid.

instrumental music was also supported in the writings of Clement of Alexandria and others.<sup>101</sup>

Despite the earlier writings of Clement of Alexandria, Osbeck notes that “the early church fathers, such as Clement of Alexandria, St. Chrysostom, St. Ambrose, St. Augustine, strongly denounced the use of instruments with sacred singing.”<sup>102</sup> McElrath points out that the non-instrumental view had a “gradual victory” and that “instrumental music was prohibited from the church, not to make a return until the end of the first millennium.”<sup>103</sup>

By Ambrose’s time, “the ‘vigil’ had been fused with the Lord’s Supper ... as inseparable parts of a single rite—the *Missa*. ... The songs associated with the Mass, in addition to the Psalms, included hymns.”<sup>104</sup> Concerning hymns, McElrath explains,

With hymns the ascetic-minded parties had things going their way musically for a time. Hymnic music was modest enough to give precedence to the words and attractive enough to encourage congregational singing. But these desirable features were the very causes of the hymns’ misuse as vehicles of theological error. The great heresies of the early centuries, such as Gnosticism and Arianism, had been promoted by beautiful hymn singing. Consequently orthodox hymns had to be created as a counterforce to the frivolous heretical songs smuggled in from Syria.<sup>105</sup>

In the early Christian churches, congregational singing was encouraged. Then, under Constantine the Great, a gradual shift took place as the clergy assumed the role of

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<sup>101</sup>Ibid.

<sup>102</sup>Osbeck, 20.

<sup>103</sup>McElrath, 145.

<sup>104</sup>Ibid., 144.

<sup>105</sup>Ibid., 145.

mediator. In relation, “the individual worshiper assumed more and more the role of a passive onlooker rather than that of an active participant, as the clergy assumed charge of nearly all of the details in this liturgical service, including the musical portion of the service.”<sup>106</sup>

McElrath details what occurred before and during the shift from congregational singing and the aftermath, stating:

Ambrose, inspired by the near-Eastern hymnic enthusiasm, introduced the metrical hymn into Western worship. But the Council of Laodicea (343-381) proscribed all non-scriptural hymns, sounded other warnings about the pernicious influence of the secular music style, and took the first step toward the ultimate elimination of congregational singing by designating specific singers to participate in the service. Yet once the clerical singers were given free rein, musical elaborations inevitably resulted.

Thus there persisted a lively tug of war. Its issues: simple or elaborate music? professional or popular singing? world-affirming or world-denying musical style? The battle has been joined ever since.<sup>107</sup>

### *The Medieval Era*

During the Middle Ages, three important musical developments occurred. First, from the fourth through the sixth centuries, priests performed plain songs or chants. These chants’ exact origins are unknown.<sup>108</sup> Near the end of the sixth century, St. Gregory

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<sup>106</sup>Osbeck, 20.

<sup>107</sup>McElrath, 145.

<sup>108</sup>Osbeck, 20.

the Great became the “church’s next important musical leader.”<sup>109</sup> Therefore, the chants of that “time are often referred to as ‘Gregorian Chants.’”<sup>110</sup>

Under St. Gregory the Great, “the music of the church underwent a very long period of expansion and elaboration. Indeed, music greatly influenced the developing life and worship of the church even as the church was the most powerful single factor in the historical evolution of the art of music.”<sup>111</sup> Moreover, “during Gregory’s pontificate ... the Schola Cantorum was established, the order of the Mass fixed, an Antiphony compiled, and the modal scope of liturgical music widened. As the true founder of papal power and authority, Gregory laid the basis for the church’s take-over of music as its sole possession.”<sup>112</sup>

Secondly, the liturgy of the Mass was developed and established.<sup>113</sup> Osbeck explains, “The liturgy of these Masses is important since it has provided the musical structures for many of the finest choral compositions by master composers of both Catholic and Protestant faiths for many centuries. An example is Bach’s B Minor Mass.”<sup>114</sup>

Thirdly, the Middle Ages experienced “the growth of harmony, progressing from unison singing to the harmonizing of two or more voices to a main melody voice.”<sup>115</sup>

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<sup>109</sup>Ibid.

<sup>110</sup>Ibid.

<sup>111</sup>McElrath, 145.

<sup>112</sup>Ibid., 146.

<sup>113</sup>Osbeck, 21.

<sup>114</sup>Ibid.

<sup>115</sup>Ibid.

Osbeck explains that the main melodic parts “were generally borrowed from the earlier church chants.”<sup>116</sup> Osbeck further notes, “The complicated polyphonic and contrapuntal devices used in this music reached their complete fruition in the music of two of the finest composers of sacred music of all time, Palestrina of the sixteenth century and J. S. Bach, 1685-1750.”<sup>117</sup>

Although this polyphony originally was “both sacred in content and Latin in language, a curious characteristic of the later thirteenth-century motet was the juxtaposition of ‘secular’ texts in the vernacular with the liturgical tenor.”<sup>118</sup> McElrath expounds,

The typical Gothic motet with its Gregorian chant melody combined with amorous songs of the minstrels, gay songs of the chase, cries of street vendors, and popular hymns symbolized the free and easy mixture of the religious and secular elements of life. Thus the motet of the late medieval period represents an early nexus between religious worship and daily life—a phenomenon not unknown in current church music practice.<sup>119</sup>

Interestingly, McElrath discusses that, in addition to the abundance of public worship music that required the trained church musicians’ best skills, “there existed ... throughout the Middle Ages a simpler kind of music (much of it religious) among the common folk. Denied anything beyond a minimal congregational singing role in the church, the people of western Europe demanded religious folk songs for use *outside* of church.”<sup>120</sup> Two outstanding examples were *Cantigas* in Spain, folk songs that “gave

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<sup>116</sup>*Ibid.*

<sup>117</sup>*Ibid.*

<sup>118</sup>McElrath, 147.

<sup>119</sup>*Ibid.*

<sup>120</sup>*Ibid.*

expression to deep religious urges, particularly those seeking veneration of the Virgin,” and carol singing in England that “arose amongst the people.”<sup>121</sup>

McElrath explains, “Thus there existed without the pale of the church songs of the people in response to their need to express their faith in the only musical media familiar to them.”<sup>122</sup> Furthermore, “sooner or later the church, recognizing the potential of such folkish art for indoctrination, infiltrated it with church teaching.”<sup>123</sup> In effect, the symbiotic relationship between church music and secular music continued.

### *The Renaissance Era*

In the early fifteenth century, church music reemerged “under the leadership of such musical churchmen as the Englishman, John Dunstable (c. 1370-1453), the Burgundian, Guillaume Dufay (c. 1400-1474), and the Fleming, Jan van Ockeghem (1430-1495).”<sup>124</sup> McElrath writes,

Dunstable, astrologer and mathematician as well as canon of Hereford cathedral, contributed new musical ideas within the basically church-oriented form of the motet. No longer was the motet a microcosm of the cultural life of the time with its motley concourse of love songs, dance tunes, and sacred hymns held together by a liturgical plainsong. The motet now exhibits a new churchliness employing purely sacred texts. Dunstable’s use of this form as a vehicle for some of the most advanced musical devices and techniques of the day ... furnishes another momentary instance when great art was turned to and accepted in the work and worship of the church.<sup>125</sup>

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<sup>121</sup>Ibid.

<sup>122</sup>Ibid., 148.

<sup>123</sup>Ibid., 147-148.

<sup>124</sup>Ibid., 149.

<sup>125</sup>Ibid.

In the late fifteenth century, Josquin des Prez, further developing the work of his predecessors, “was a consummate master of the motet.”<sup>126</sup> This motet is dissimilar from the previously discussed Gothic motet and “provided greater outlet for venturesome music than did the fixed text of the Ordinary of the Mass. Consequently, with Josquin the motet represents the more radical trend in music for the church.”<sup>127</sup>

Moreover, McElrath states,

Yet as the fifteenth century waned it became increasingly clear that music was becoming an important activity apart from divine worship, and the professional musician was moving toward the Renaissance ideal of “the universal man.” Such a Renaissance man was Josquin’s great contemporary, Heinrich Isaak (c. 1450-1517), who was equally at home whether writing gay carnival songs, French chansons and German lieder or a great liturgical work such as his *Choralis Constantinus*—a monumental cycle of motets for the entire church year.<sup>128</sup>

Additionally, it is interesting to note that, despite the prevalence of these highly artistic music forms, religious or liturgical folk songs continued to have a substantial influence in much of Europe. In addition to the previously mentioned songs in Spain and England, “in the region of Bohemia from the early fourteenth century sacred song based on Christian chant as well as secular folk music was part and parcel of the spontaneous expression of a religious people.”<sup>129</sup> Furthermore, “in Germany, the *Leisen* ... and other carol-like songs were sung by the people both in worship and outside worship.”<sup>130</sup>

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<sup>126</sup>Ibid., 150.

<sup>127</sup>Ibid.

<sup>128</sup>Ibid., 150-151.

<sup>129</sup>Ibid., 151.

<sup>130</sup>Ibid.

*The Reformation Era*

The Reformation Period witnessed a powerful emergence of congregational singing of hymns and chorales. This related to the breaking down of “the barrier of an intermediary priesthood between the believer and his God,”<sup>131</sup> fueled greatly by Martin Luther. Osbeck notes,

Both friends and foes of Luther often said that he gained more converts through his use and encouragement of congregational singing than he did through his preaching. Luther himself said that music was one of the finest and noblest gifts of God in the world and that young men should not be ordained as preachers unless they had also been trained in music.<sup>132</sup>

A riveting statement from Luther is found in “his letter to composer Ludwig Senfl, dated 4 October 1530.”<sup>133</sup> Robin A. Leaver documents this statement:

I plainly judge, and do not hesitate to affirm, that except for theology there is no art that could be put on the same level with music, since except for theology [music] alone produces what otherwise only theology can do, namely, a calm and joyful disposition. ... This is the reason why the prophets did not make use of any art except music; when setting forth their theology they did it not as geometry, not as arithmetic, not as astronomy, but as music, so that they held theology and music most tightly connected, and proclaimed truth through Psalms and songs.<sup>134</sup>

McElrath says of Luther,

Luther was a great music lover, being both a singer and a performer on the lute and flute. As an Augustinian monk he was thoroughly conversant with the splendid musical treasure of the church. His favorite composer was none other than the great Josquin. Consequently, though the theological break with Rome was complete and irrevocable, firm connections were maintained with Roman music.

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<sup>131</sup>Osbeck, 21.

<sup>132</sup>*Ibid.*, 22.

<sup>133</sup>Robin A. Leaver, “Luther on Music,” *Lutheran Quarterly* 20, no. 2 (Summer 2006): 125.

<sup>134</sup>*Ibid.*

Latin hymns and sequences were translated into German and often their original melodies retained. The use of organs and other instruments was accepted for public worship and the polyphonic setting ... was allowed.<sup>135</sup>

In *Singing the Gospel*, Christopher Boyd Brown discusses at great length the profound effect that “Lutheranism and its music”<sup>136</sup> had on the town of Joachimsthal in the sixteenth century. Brown explains the bridge that was created by the music “between clerical and lay religion, between the church and the home.”<sup>137</sup> He further expounds,

In the music of the church, the Evangelical message was communicated not only to the schoolboys and those who had attended the schools, but to all the laity of every social and cultural level. The hymns sung in church could be readily learned and remembered even by those who could not read, and from the church, the hymns passed into the homes of the laity, where they served as the basis of family devotion and religious instruction.<sup>138</sup>

In addition to Luther, others such as John Calvin encouraged congregational singing, recognizing its importance. McElrath states, “Both Luther and Calvin sought to restore singing to the common folk.”<sup>139</sup> Specifically referring to Calvin’s time in Switzerland and his influence thereafter, McElrath notes,

Basically, Calvin believed that only that which had been inspired by God could be used in His praise. This restricted him to the 150 psalms of the Old Testament cast into metrical form and sung to simple, unaccompanied unison tunes. From Geneva, this type of congregational song rapidly spread to France, England, Scotland, and North America, forming the basis of corporate praise for most English-speaking worshippers until well into the eighteenth century.<sup>140</sup>

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<sup>135</sup>McElrath, 152.

<sup>136</sup>Christopher Boyd Brown, *Singing the Gospel: Lutheran Hymns and the Success of the Reformation* (Cambridge, MA: Harvard University Press, 2005), 26.

<sup>137</sup>*Ibid.*, 76.

<sup>138</sup>*Ibid.*

<sup>139</sup>McElrath, 151.

<sup>140</sup>*Ibid.*, 152-153.

Overall, McElrath notes, “Thus again, in the sixteenth century the two basic ideals in music for corporate worship stood in bold juxtaposition: elaborate multi-voiced masses, motets, and psalms often accompanied by instrumental ensembles ... *vis-à-vis* plain unaccompanied singing of metrical snippets of the Bible set to folkish unison tunes.”<sup>141</sup> Consequently, “the stage was set for an inevitable conflict between the Orthodox acceptance of all the resources of choral and instrumental music and a reactionary Pietistic love for the simple devotional song of the people and its consequent distrust of high art music.”<sup>142</sup> Interestingly, the culminating and ultimate solution was realized through “the great chorale cantatas and passion-oratorios of J. S. Bach (1685-1750), by which the opposing currents of Orthodoxy and Pietism achieved a mutually beneficial union.”<sup>143</sup>

### *The Seventeenth, Eighteenth, and Nineteenth Centuries*

During the seventeenth, eighteenth, and nineteenth centuries, there were various musical developments. The Puritans exerted a substantial influence during the reign of James I and Charles I. Osbeck cites, “The non-ceremonial practices of the Puritans were largely promoted by the fervent teachings of John Calvin on the continent.”<sup>144</sup>

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<sup>141</sup>Ibid., 153.

<sup>142</sup>Ibid.

<sup>143</sup>Ibid.

<sup>144</sup>Osbeck, 23.

However, Osbeck notes that the followers of John Calvin “were far more extreme in their practices than was their leader.”<sup>145</sup> Nevertheless, many English and American Puritans in the seventeenth-century enjoyed “music as recreation and for private as well as public entertainment outside the church. ... According to seventeenth-century Puritans, music was one of God’s delightful gifts to be affirmed and enjoyed, but in divine worship it was to be tightly reined within modest and decorous bounds.”<sup>146</sup>

When the British throne was restored in 1660, “the liturgy and elaborate musical service of the Church of England were re-established.”<sup>147</sup> With this reestablishment, the anthem developed as a new important form of music.<sup>148</sup> In McElrath’s discussion regarding the prominent English musicians during that time, including “John Blow (1648-1708) and Pelham Humphrey (1647-1674) and ... their illustrious pupil, Henry Purcell (1658-1695),” he states,

These composers were not merely court musicians under the Stuart dynasty. Primarily they were church musicians who accepted the continental influences in terms of their own chapel tradition. The result was another historical instance of that cross-fertilization that is characteristic of progressive church music in every age. It resulted in a new grace and tunefulness in anthem and psalm tune which encouraged an individualism and dramatic freedom in solo singing and a fresh note of pliancy and suavity in congregational music.<sup>149</sup>

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<sup>145</sup>Ibid.

<sup>146</sup>McElrath, 155.

<sup>147</sup>Osbeck, 23.

<sup>148</sup>Ibid., 24.

<sup>149</sup>McElrath, 156.

In the eighteenth century, “the new hymns of Isaac Watts, ... often called the ‘father of English hymnody,’ and the soul stirring music of the Wesleys”<sup>150</sup> emerged. Interestingly, Osbeck notes, “As was said of the Lutheran chorales, so it can be said of these hymns: They often were more instrumental in winning converts to Christ than was the preaching of the leading evangelists of this time, John Wesley, 1703-1791, and George Whitefield, 1714-1770.”<sup>151</sup> Furthermore, Isaac Watts “firmly believed that since songs are human offerings of praise to God, the words, therefore, ought to be one’s own. If the Psalms were to be used, he contended that they ought to be Christianized and modernized.”<sup>152</sup>

Also, in the eighteenth century, the oratorio was produced as “another important form of sacred music.”<sup>153</sup> Osbeck states,

Although Germany’s Heinrich Schutz, 1585-1672, and still later J. S. Bach, 1685-1750, had written much fine dramatic music known as Passion Music, which presented texts based on the sufferings of Christ as recorded in the various gospels, George Frederick Handel, 1685-1759, was one of the first to write sacred dramatic music in the English language. His most popular oratorio, *The Messiah*, was first performed in Ireland in 1742.<sup>154</sup>

In the early nineteenth century, Richard Allen, founder of the African Methodist Episcopal Church, first compiled “hymns especially intended for the use of African Americans in this country,” entitled “*A Collection of Hymns and Spiritual Songs of*

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<sup>150</sup>Osbeck, 24.

<sup>151</sup>Ibid.

<sup>152</sup>Ibid.

<sup>153</sup>Ibid., 25.

<sup>154</sup>Ibid., 25-26.

*Various Authors* (Philadelphia, 1801), which was printed twice in its first year.”<sup>155</sup> Allen “drew from Watts, the Wesleys, and Baptist favorites for his collection.”<sup>156</sup> Additionally, in America, Jesse Mercer’s hymnal, *Cluster of Spiritual Songs*, spanned nine editions and encompassed “677 hymns in the final edition of 1835. ... Hymns derived from diverse cultures—British, Gaelic, African, German, Appalachian—and formed a tradition beloved by males and females, slaves and free people, wealthy and ‘plain folk,’ blacks, whites, and Native Americans.”<sup>157</sup>

In juxtaposition to the seventeenth and eighteenth century hymn writers, many nineteenth century hymn writers, “influenced by the prevailing Romantic Age spirit found in all forms of art, were more concerned with improving the literary quality of hymnody.”<sup>158</sup> The late nineteenth and twentieth century hymns placed a “greater emphasis on Christian behavior and the social responsibilities of the Gospel.”<sup>159</sup> Moreover, in the nineteenth and twentieth centuries Gospel music was “especially useful for evangelistic endeavors.”<sup>160</sup>

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<sup>155</sup>Kay Norton, “Reading between the Lines: Slaves, Women, and Native Americans Reflected in a Southern Hymnal of 1810,” in *Singing the Lord’s Song in a Strange Land: Hymnody in the History of North American Protestantism*, ed. Edith L. Blumhofer and Mark A. Noll (Tuscaloosa, AL: University of Alabama Press, 2004), 43.

<sup>156</sup>*Ibid.*

<sup>157</sup>*Ibid.*, 39.

<sup>158</sup>Osbeck, 26.

<sup>159</sup>*Ibid.*, 31.

<sup>160</sup>*Ibid.*

In relation, Osbeck cites, “Perhaps the most distinct form of sacred music contributed to hymnology by the Americans is the gospel song.”<sup>161</sup> Osbeck defines Gospel music, saying:

The gospel song is generally said to have had its outgrowth from the spirituals and early Sunday school songs of the nineteenth century. The gospel songs received their real impetus, however, in the latter part of the nineteenth century with the evangelistic endeavors of D. L. Moody and Ira Sankey, both in this country and in Great Britain. Once again, as had been experienced by the apostolic church Christians, by the Christians of the Reformation period, and by the Christians who sang the hymns of Watts and Wesley, people rediscovered the thrill of raising their voices in praise and thanksgiving to God. These were songs which had a melody and rhythm easy to sing as well as words that were easy to understand. The words expressed truths that had warmth and personal meaning to those who sang them. These are the songs that have characterized the singing in many of our evangelical churches to the present time.<sup>162</sup>

### *The Twentieth and Twenty-first Centuries*

In 1929, a musicologist described the music that he heard at “a biracial gathering of the Church of God (Cleveland, Tennessee) ... as a ‘steady and almost terrifying rhythmic noise.’”<sup>163</sup> Larry Eskridge explains that innovation and rhythm were distinct characteristics “of the early Pentecostal musical ethos. With what amounted to a near open-door policy in terms of instrumentation, many Pentecostals welcomed not only the brass and horns of their Holiness-influenced Salvation Army cousins, but guitars, banjos, accordions, fiddles and even drums into their Holy Ghost-charged services.”<sup>164</sup>

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<sup>161</sup>Ibid., 29.

<sup>162</sup>Ibid., 29-30.

<sup>163</sup>Larry Eskridge, “Slain by the Music,” *Christian Century* 123, no. 5 (2006): 18.

<sup>164</sup>Ibid.

In the 1950s, Howard Goss, an early Pentecostal patriarch, reflecting upon the early twentieth century, “noted that Pentecostals ‘were the first ... to introduce this accelerated tempo into gospel singing’ and contended that without the new musical style ‘the Pentecostal Movement could never have made the rapid inroads into the hearts of men and women as it did.’”<sup>165</sup> Eskridge discusses how Pentecostals, “with an inborn resistance to formal worship styles and looking to music as a means to evangelization, ... remained open to innovation ... into the 1950s.”<sup>166</sup>

Moreover, Eskridge states,

Indeed, it was among the Pentecostal segment of the southern white and African-American population during this period that the great boom in the various forms of commercially viable Gospel music took hold, accelerated, and then spread with the migrations north.

However, while the new Gospel music(s) found great favor in the South and among the migrants of the southern diaspora, the music was often the target of scorn outside the South. Black Gospel found a limited—and mostly secular—audience among white listeners, but southern white Gospel was routinely panned as “vulgar,” “hillbilly” and “western” style music, even by conservative evangelicals in the North.<sup>167</sup>

Despite this unfavorable reputation, the concerts were drawing attention and having an influence. For instance, these concerts “had earlier been frequented by a young Assembly of God teen named Elvis Presley.”<sup>168</sup> In essence, these concerts represented a significant “phenomenon that occurred in the 1950s: the leaking of Pentecostal musical forms and style, via Gospel music, not into the larger church but into the world of popular

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<sup>165</sup>*Ibid.*

<sup>166</sup>*Ibid.*

<sup>167</sup>*Ibid.*

<sup>168</sup>*Ibid.*

music.”<sup>169</sup> As Eskridge describes, “The raw power of Gospel provided the emotional—and no small part of the musical—muscle that fueled both rock ‘n’ roll and R&B as it evolved into soul.”<sup>170</sup>

Entering the 1960s, several trends began to have an enormous effect on the landscape of Christian music. First, the charismatic movement within the Roman Catholic Church and mainline Protestant denominations brought these groups in contact with Pentecostals, and inevitably they “swapped musical DNA.”<sup>171</sup> Secondly, becoming a tremendous influence “within the world of televised religion, Pentecostals adapted their musical presentations to the expectations of American TV audiences.”<sup>172</sup> This included such televangelists as Oral Roberts who cleaned “up nicely for the folks out in TV-land” and shifted the “musical presentation away from gospel quartet and hymns and toward well-coiffed crooners and troupes of well-scrubbed young people whose musical presentation was one part Up with People, one part Hollywood Palace and one part Peter, Paul and Mary.”<sup>173</sup>

Thirdly, Eskridge explains,

[An] unexpected development injected the forbidden worldly extremes of rock ‘n’ roll back into Pentecostalism: the rise of the countercultural—and decidedly Pentecostal-leaning—Jesus People movement at the turn of the 1970s. Spirit-filled “Jesus Rock” bands and a slew of singer-songwriter coffeehouse troubadours sprang up all across the country. The Jesus People’s musical influences were all over the map—from the likes of the Beatles to the evangelical

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<sup>169</sup>*Ibid.*

<sup>170</sup>*Ibid.*

<sup>171</sup>*Ibid.*, 19.

<sup>172</sup>*Ibid.*

<sup>173</sup>*Ibid.*

Ralph Carmichael's youth musicals, from Led Zeppelin to James Taylor—and taken together they laid the groundwork for the rise of what would become the Contemporary Christian Music industry.<sup>174</sup>

CCM emerged from the Jesus People movement and has become a powerful evangelistic tool. Similar to the aforementioned effect that the Lutheran hymns had on Joachimsthal's society, this music often is played and appreciated outside of church services. As Powell notes, "The great majority of ccm artists do not envision their music being used in church ...; they expect it to be played in homes and automobiles."<sup>175</sup>

Referring to CCM, Powell notes, "In the 1980s, it became an industry, and in the 1990s, an empire. In 2001, music categorized as ccm accounted for more than \$1 billion in sales—up 12 percent in a year when the recording industry as a whole took a downturn."<sup>176</sup> Powell further comments, "In many respects, Christian ... music celebrities have replaced television evangelists as a primary media connection between pop culture and pop religion."<sup>177</sup>

CCM "comes in all varieties. John Michael Talbot, a Roman Catholic, and Michael Card, a Baptist, write soft, reflective pieces informed by years of theological and liturgical study. Kirk Franklin revitalizes black gospel music with choir anthems spiked with rap, hip-hop and R&B."<sup>178</sup> Although nontraditional in many respects, CCM

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<sup>174</sup>Ibid.

<sup>175</sup>Powell, "Jesus Climbs the Charts," 20.

<sup>176</sup>Ibid.

<sup>177</sup>Powell, "Contemporary Christian Music," 129.

<sup>178</sup>Powell, "Jesus Climbs the Charts," 20.

continues a tradition in musical Church history in which it is used to evangelize, ministering to and influencing those inside and outside of the Church.

### **Theological Foundations**

In *Introduction to Theology*, Owen C. Thomas states,

Christology or the doctrine of Christ is not simply one topic or part of systematic theology but the basis of the whole. ... The doctrine of Christ is not an added difficulty for the doctrine of God but the only way in which it can be expressed. Christology is not a matter of attempting to reconcile the incarnation with a doctrine of God which we have already, for example, from the Old Testament or from philosophy, but it is the basis of our doctrine of God. And the same is true for all the other doctrines as well.<sup>179</sup>

As a basis for this project, I utilized Christology—a theology best described as Bible based, Heavenly Father composed and orchestrated, Christo-centric, and Holy Spirit filled and led. In support of this theology, points will be discussed considering the Christology of Martin Luther and Karl Barth. This discussion will include their musical perspectives especially relating to the influence of Christian music on the hearers to establish a theological foundation of the possible influence CCM can have on people. A statement concerning CCM from a Christological perspective will be presented. Furthermore, Christology will be defined and discussed emphasizing the theological perspective of this project to conclude this chapter.

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<sup>179</sup>Owen C. Thomas, *Introduction to Theology* (Wilton, CT: Morehouse-Barlow Co., 1983), 143.

*Relevance of Christology to Context of Ministry*

The Bible affirms that Jesus Christ is the Word and the Truth.<sup>180</sup> Donald G. Bloesch in *Jesus Christ* writes, “Even in the midst of change God remains ever the same, though God is always free to relate himself to mortals in ever new ways. While truth invariably comes to us in a particular context, it is not limited to any particular context.”<sup>181</sup> Music is a beautiful context in which God’s word and truth are conveyed.

Concerning God’s word, music, sound, and silence, Stephen H. Webb in *The Divine Voice* writes,

Silence and sound are both in the service of the Word. The eternity of the Word, though, privileges sound over silence and suggests that it is the destiny of all things to sound like the first sound through which the world was created. As Simone Weil has stated, “the whole creation is nothing but [the Word of God’s] vibration. When human music in its greatest purity pierces our soul, this is what we hear through it. When we have learned to hear the silence, this is what we grasp more distinctly through it.” ... The sound that we can imagine God to be is thus none other than the sound of the Son, who spoke to the apostles and speaks to us still.<sup>182</sup>

Music, whether vocal or instrumental, can lead to God. In *Theology and the Arts*, Richard Viladesau points out that “the ultimate reason for music’s ability to mediate the spiritual is ... that its object is the beautiful, which itself is godly and thus leads toward God.”<sup>183</sup> Martin Luther would concur.

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<sup>180</sup>John 1:1; 14:6 (NIV).

<sup>181</sup>Donald G. Bloesch, *Jesus Christ: Savior & Lord* (Downers Grove, IL: InterVarsity Press, 1997), 23.

<sup>182</sup>Stephen H. Webb, *The Divine Voice: Christian Proclamation and the Theology of Sound* (Grand Rapids, MI: Brazos Press, 2004), 224.

<sup>183</sup>Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art, and Rhetoric* (Mahwah, NJ: Paulist Press, 2000), 41.

## Martin Luther, Christology, and Music

Concerning Luther's Christology, Robert Rosin states, "Christ, said Luther, was the focal point: 'One doctrine rules in my heart, namely, faith in Christ. All my theological thought ebbs and flows from it, through it, and to it day and night.'"<sup>184</sup> Rosin further explains, "God continues to engage his people in a real, ongoing, existential (not existentialist) way. Luther would come to realize this, and his own writings on Christ reflect it. ... Yet while circumstances changed both in terms of God's engagement and Luther's writing about it, Christ remained the anchor that held Luther's theology firm."<sup>185</sup>

Luther is especially known "for his doctrine of justification by faith alone."<sup>186</sup>

From a Christo-centric perspective, his doctrine can be understood. Lane writes,

Justification by faith alone (or, more accurately, *by* Christ alone, *through* faith alone) means that I can be confident of my acceptance by God, not because I am living a good life, but because Christ has died for me. The point is not whether justification can exist without sanctification (it cannot), but the *basis* of justification. ... But justification by faith alone means that we *can* have assurance before God—on the basis of the cross of Jesus Christ.<sup>187</sup>

Pertaining to music, as a lyricist and composer "himself, Luther valued the use of music in both the secular and sacred spheres. With his collaborator Johann Walter, he established the cantorship as a ministry in the evangelical church; he established

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<sup>184</sup>Robert Rosin, "Reformation Christology: Some Luther Starting Points," *Concordia Theological Quarterly* 71, no. 2 (April 2007): 147.

<sup>185</sup>*Ibid.*, 148.

<sup>186</sup>Tony Lane, *A Concise History of Christian Thought* (Grand Rapids, MI: Baker Academic, 2006), 159.

<sup>187</sup>*Ibid.*, 160.

congregational singing as an integral part of worship; and he wrote religious songs for recreational use.”<sup>188</sup> Clearly, he recognized the effectiveness of music to minister.

Although Luther proposed “to write a treatise on music,”<sup>189</sup> he did not. However, in 1530 he wrote a draft entitled *Concerning Music*.<sup>190</sup> This draft contained “statements that were echoed many times in his various writings.”<sup>191</sup> Most of the outline of the draft is as follows:

I love music.  
 Its censure by fanatics does not please me  
 For  
 1. [Music] is a gift of God and not of man  
 2. For it creates joyful hearts  
 3. For it drives away the devil  
 4. For it creates innocent delight, destroying wrath, unchastity, and pride.  
 I place music next to theology.  
 This is well known from the example of  
 David and all the prophets, who all  
 produced poetry and songs.<sup>192</sup>

Viladesau discusses Luther and his musical perspective, stating, “... music in the church served as a *predicatio sonora*—a resounding sermon.”<sup>193</sup> Viladesau further expounds, “It was to be valued not only as a vehicle for sacred texts, but also as being in itself a mirror of God’s beauty and thus a means for reaching the soul directly with a

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<sup>188</sup>Viladesau, 25.

<sup>189</sup>Leaver, 126.

<sup>190</sup>Ibid.

<sup>191</sup>Ibid.

<sup>192</sup>Ibid.

<sup>193</sup>Viladesau, 25.

message about God that is inexpressible in words.”<sup>194</sup> Surely, this reaching of the soul extends beyond the church walls when “church” music—Christian music—is played outside of the church building. It is fair to assume that Luther had this same perspective as evidenced in his writings and the fact that he also wrote “religious songs for recreational use.”<sup>195</sup>

### **Karl Barth, Christology, and Music**

Amy Ellen Marga notes,

Barth and Luther ... can be seen to stand like bookends on the shelf of the modern age with Luther standing at the beginning of what historians now call “early modernity” and Barth standing at its end. ... Barth looked back for the sake of looking forward and in so doing engaged in intense study of Luther. Barth absorbed aspects of Luther’s theology that allowed him to articulate Christian theology in deeper and more sophisticated ways over against modernity.<sup>196</sup>

Concerning Barth’s Christological perspective, Lane explains, “All doctrines are to be interpreted Christologically.”<sup>197</sup> Lane discusses that this principle of Barth results in “a radical revision of certain traditional doctrines. It is wrong to suppose that God sees some people as ‘in Christ’ and others as ‘in Adam’ or ‘outside of Christ’. God looks upon *all* people in Jesus Christ, as forgiven—even though they may themselves refuse to recognize this.”<sup>198</sup> This assessment is a departure from the Christology and theology upon

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<sup>194</sup>Ibid., 25-26.

<sup>195</sup>Ibid., 25.

<sup>196</sup>Amy Ellen Marga, “Jesus Christ and the Modern Sinner: Karl Barth’s Retrieval of Luther’s Substantive Christology,” *Currents in Theology and Mission* 34, no. 4 (August 2007): 260.

<sup>197</sup>Lane, 277.

<sup>198</sup>Ibid.

which this project is built. All are either “in Christ” or “in Adam.” A significant vocation of a Christian and consequently a CCM artist is to bring persons to Christ in order to receive Christ and then and only then do the persons become “in Christ.”

Nevertheless, this project agrees to a great extent with the following portion of Barth’s theology. Lane notes,

Barth’s theology is a theology of the word [based on the Bible]. It is the word of God, God’s revelation, that is the subject matter of theology. ... God’s word is seen in dynamic rather than static terms. It is to be thought of not as doctrine or words or statements but as an *event*, something which happens. God’s word is the event of God speaking to us in Jesus Christ; it is God’s personal revelation of himself to us. ... God’s word confronts us not as an *object* which we can control, but as a *subject* which controls and acts upon us. ... God’s word is something that happens to us—the event of God speaking to us through Jesus Christ.<sup>199</sup>

Musically, Barth wrote an essay entitled “Wolfgang Amadeus Mozart.” William H. Ralston examines this essay in an essay entitled “Music and Belief—Two Questions.” Ralston cites some of this essay, and Barth’s declarations are intriguing. Ralston quotes Barth, writing, “I have listened to Mozart’s music the first thing in the morning for years and years. Only after this ... have I given attention to my *Dogmatik*. I must further confess: If I ever go to heaven I would first of all inquire about Mozart.”<sup>200</sup>

Furthermore, Ralston states,

And Barth concludes an imaginary “Letter of Thanks to Mozart” with this: “I have only a hazy feeling about the music played there where you now dwell. I once formulated my surmise about that as follows: whether the angels play only Bach in praising God I am not quite sure; I am sure, however, that *en famille* they play

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<sup>199</sup>*Ibid.*, 274.

<sup>200</sup>William H. Ralston, “Music and Belief—Two Questions,” in *Lux in Lumine: Essays to Honor W. Norman Pittenger*, ed. R. A. Norris Jr. (New York, NY: Seabury Press, 1966), 144.

Mozart and that then also God the Lord is especially delighted to listen to them.”<sup>201</sup>

Specifically towards the end of this statement, Barth is expressing the transcendence of music to minister to the hearers in various contexts and settings even to the delight of the Lord.

Barth’s whole approach to music, and essentially Mozart, was a willingness to allow music to be music, ministering to the soul whether considered and intended for use in the church building or outside of it. In relation to his positive proclamations concerning Mozart, Barth is quoted as stating, “The New Testament speaks not only about the kingdom of heaven, but also of the *parables* of the kingdom of heaven.”<sup>202</sup> In effect, Ralston notes that from Barth’s perspective “Mozart’s music is a parable of the kingdom and, as such, a work of the Word of God.”<sup>203</sup> This perspective provides interesting insights into some aspects of CCM.

### **CCM from a Christological Perspective**

The center of CCM’s very name speaks of where this music should originate—Christ expresses Himself in and through a Christian. This perspective does not exclude the other members of the Trinity, the Father and the Holy Spirit. Yet, for humans Jesus Christ is the center and starting point of a relationship with God.

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<sup>201</sup>Ibid., 144-145.

<sup>202</sup>Ibid., 147.

<sup>203</sup>Ibid., 148.

Powell discusses some of the theological and inevitably Christological struggles that CCM faces. He asserts, “A ... reason theologians are showing some interest in the contemporary Christian music scene is that the subculture within which this music thrives has become a more-or-less self-contained context within which various theological questions must be engaged.”<sup>204</sup> Some of these questions are the following: “Might it even be God-pleasing for some Christians to sing about topics other than Jesus, to record songs that have no obvious spiritual purpose but are merely entertaining?” “What counts as Christian music?” “How does one determine whether or not a song is *Christian*?”<sup>205</sup> Moreover, Powell presents a definition of ““what constitutes Christian music””<sup>206</sup> determined by the Gospel Music Association, a main governing body of CCM, and discusses its possible implications. In relation, a reasonable question arises: Is strictly instrumental music excluded in this determination?<sup>207</sup>

It is fascinating that generations of Christians have faced these similar questions biblically, historically, and theologically in their day, including Luther and Barth. CCM is the music of this day and it is affecting many. Powell writes, “It is a religious, cultural phenomenon and so should attract the attention of any who are interested in the interaction (and *lack* of interaction) between religion and culture.”<sup>208</sup> In relation, this project analyzed its influence on people.

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<sup>204</sup>Powell, “Contemporary Christian Music,” 133.

<sup>205</sup>*Ibid.*, 133-134.

<sup>206</sup>*Ibid.*, 134.

<sup>207</sup>*Ibid.*

<sup>208</sup>*Ibid.*, 136.

*Christology Defined from the Theological Perspective of this Project*

The *Oxford English Dictionary* defines Christology, “That part of theology which relates to Christ; a doctrine or theory concerning Christ.”<sup>209</sup> Alister E. McGrath in *Christian Theology* relates, “The person of Jesus Christ is of central importance to Christian theology. Whereas ‘theology’ could be defined as ‘talk about *God*’ in general, ‘Christian theology’ accords a central role to Jesus Christ.”<sup>210</sup> Christ is not only the center of Christian theology but also the center of Christianity. The Holy Bible is the ultimate authority concerning Jesus Christ. In relation, McGrath notes, “The New Testament is the primary source for Christology.”<sup>211</sup>

John 1:1-4 in the NIV reads, “In the beginning was the Word, and the Word was with God, and the Word was God. ... Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of men.” Furthermore, John 1:14 in the NIV states, “The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the One and Only, who came from the Father, full of grace and truth.” These two portions of scripture testify to the deity and humanity of Christ.

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<sup>209</sup>*Oxford English Dictionary*, s.v. “Christology,” <http://www.oed.com.proxy-ms.researchport.umd.edu/view/Entry/32491?redirectedFrom=Christology#eid> (accessed March 8, 2012).

<sup>210</sup>Alister E. McGrath, *Christian Theology: An Introduction* (Malden, MA: Blackwell Publishers, 2001), 347.

<sup>211</sup>*Ibid.*, 351.

## The Deity of Jesus Christ

Wayne Grudem in *Systematic Theology* discusses explicit claims in the Scriptures and evidence drawn from biblical events concerning the deity of Christ. His discussion provides an excellent framework for understanding Christ's deity. First, the use of the word God is used in reference to Jesus Christ.

Grudem explains that there are many passages in which "the word *theos*, 'God,'" refers "to Jesus Christ. In all of these passages the word 'God' is used in the strong sense to refer to the one who is the Creator of heaven and earth, the ruler over all."<sup>212</sup> Grudem writes, "These passages include John 1:1; 1:18 (in older and better manuscripts); 20:28; Romans 9:5; Titus 2:13; Hebrews 1:8 (quoting Ps. 45:6); and 2 Peter 1:1."<sup>213</sup>

Moreover, McGrath highlights three of the aforementioned passages in the context of "the strict monotheism of Israel."<sup>214</sup> He expounds,

The idea that anyone could be described as "God" would have been blasphemous within this context. Nevertheless, New Testament scholar Raymond Brown has argued that there are three clear instances of Jesus being called "God" in the New Testament with the momentous implications that this involves. These are ... John 1:1 ... John 20:28 ... Hebrews 1:8. ... Given the strong reluctance of New Testament writers to speak of Jesus as "God," because of their background in the strict monotheism of Israel, these three affirmations are of considerable significance.<sup>215</sup>

Alex McFarland notes, "When scholars speak of the deity of Christ, they are referring to the Christian belief that Jesus is actually God. ... The world has seen the birth

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<sup>212</sup>Wayne Grudem, *Systematic Theology: An Introduction to Biblical Doctrine* (Leicester, England and Grand Rapids, MI: Inter-Varsity Press and Zondervan Publishing House, 1994), 543.

<sup>213</sup>*Ibid.*

<sup>214</sup>McGrath, *Christian Theology*, 354.

<sup>215</sup>*Ibid.*, 354-355.

of many individuals who turned out to be *godly*. But only one person who came into the world was *God*.”<sup>216</sup> Grudem also points out an Old Testament verse in which “the name *God* applied to Christ is seen in a familiar messianic passage: ‘For to us a child is born, to us a son is given; and the government will be upon his shoulder, and his name will be called ‘Wonderful Counselor, *Mighty God* ...’” (Isaiah 9:6).<sup>217</sup>

Secondly, the use of the word Lord is used to refer to Jesus Christ. Grudem details the use of the Greek word *kyrios* for Lord,

The same word is also used in the Septuagint (the Greek translation of the Old Testament, which was commonly used at the time of Christ) as a translation for the Hebrew *yhwh*, “Yahweh,” or (as it is frequently translated) “the LORD,” or “Jehovah.” The word *kyrios* is used to translate the name of the Lord 6,814 times in the Greek Old Testament. Therefore, any Greek-speaking reader at the time of the New Testament who had any knowledge at all of the Greek Old Testament would have recognized that, in contexts where it was appropriate, the word “Lord” was the name of the one who was the Creator and Sustainer of heaven and earth, the omnipotent God.

Now there are many instances in the New Testament where “Lord” is used of Christ in what can only be understood as this strong Old Testament sense, “the Lord” who is Yahweh or God himself.<sup>218</sup>

Grudem cites Luke 1:43; 2:11; Matthew 3:3; 22:44; 1 Corinthians 8:6; and Revelations 19:16 as examples of the title Lord.<sup>219</sup> Additionally, Millard J. Erickson notes that “several New Testament references to Jesus as ‘Lord’ are quotations of Old Testament texts employing one of the Hebrew names for God (e.g., Acts 2:20-21 and

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<sup>216</sup>Alex McFarland, *Stand: Core Truths You Must Know for an Unshakable Faith* (Wheaton, IL: Tyndale House Publishers, 2005), 46.

<sup>217</sup>Grudem, 544.

<sup>218</sup>*Ibid.*

<sup>219</sup>*Ibid.*, 544-545.

Rom. 10:13 [cf. Joel 2:31-32]; 1 Peter 3:15 [cf. Isa. 8:13]).”<sup>220</sup> These verses provide evidence “that the apostles meant to give Jesus the title *Lord* in its highest sense.”<sup>221</sup>

Thirdly, “in addition to the uses of the word *God* and *Lord* to refer to Christ, we have other passages that strongly claim deity for Christ.”<sup>222</sup> An example of one of the strongest claims is found in the Gospel of John. Grudem illustrates,

When Jesus told his Jewish opponents that Abraham had seen his (Christ’s) day, they challenged him, “You are not yet fifty years old, and have you seen Abraham?” (John 8:57). Here a sufficient response to prove Jesus’ eternity would have been, “Before Abraham was, I was.” But Jesus did not say this. Instead, he made a much more startling assertion: “Truly, truly, I say to you, before Abraham was, *I am*” (John 8:58). ... The Jewish leaders recognized at once that he was not speaking in riddles or uttering nonsense: when he said, “I am,” he was repeating the very words God used when he identified himself to Moses as “*I AM WHO I AM*” (Ex. 3:14). Jesus was claiming for himself the title “*I AM*,” by which God designates himself as the eternal existing One, the God who is the source of his own existence and who always has been and always will be.<sup>223</sup>

Lastly, the evidence drawn from the actions and descriptions of Jesus highlight His divinity. Relating to the previous discussion of Jesus’ statement “Before Abraham was, I am” in John 8:58 as well as Jesus’ declaration, “I am the Alpha and the Omega” in Revelation 22:13, “Jesus asserts his *eternity*.”<sup>224</sup> Certain actions demonstrated his omnipotence in Matthew 8:26-27; 14:19; and John 2:1-11.<sup>225</sup> Jesus’ omniscience is exhibited in Mark 2:8; John 1:48; 2:25; 6:64; 16:30; and 21:17.<sup>226</sup>

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<sup>220</sup>Millard J. Erickson, *Christian Theology*, 2nd ed. (Grand Rapids, MI: Baker Books, 2002), 707.

<sup>221</sup>*Ibid.*, 707-708.

<sup>222</sup>Grudem, 545.

<sup>223</sup>*Ibid.*, 545-546.

<sup>224</sup>*Ibid.*, 548.

<sup>225</sup>*Ibid.*, 547.

<sup>226</sup>*Ibid.*, 548.

Jesus' sovereignty is displayed in Mark 2:5-7; Matthew 5:22, 28, 32, 34, 39, 44; and 11:25-27.<sup>227</sup> An additional "attestation to the deity of Christ is the fact that he is counted *worthy to be worshiped*, something that is true of no other creature, including angels (see Rev. 19:10), but only God alone."<sup>228</sup> Omnipresence, although not evident during Jesus' earthly ministry, is discussed as a future aspect in Matthew 18:20 and 28:20.<sup>229</sup>

Moreover, Grudem argues that immortality, "a unique characteristic of God alone" according to 1 Timothy 6:16, is evidenced in Jesus' statements in John 2:19, 21-22 and 10:17-18.<sup>230</sup> Grudem notes, "We must insist of course that Jesus really did die: this very passage [John 2:21-22] speaks of the time when 'he was raised from the dead.'"<sup>231</sup> His volition to die is foundational to Christianity.

### **The Humanity of Jesus Christ**

Gerald O'Collins answers the question "what is it to be human," saying,

We would probably be quick to name five essential characteristics: organic, bodily existence, coupled with rationality, free will, affectivity, and memory. In other words, we would require a living body with all its functions; an intelligence with which to know, reason, judge, and interpret things; the ability to make autonomous choices and commitments; the capacity to feel and express emotions; and a conscious continuity with the past through memory.

'Dynamic' and 'social' could be the next themes to come to mind. Human beings are open-ended projects, called to develop dynamically, discover meaning,

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<sup>227</sup>Ibid.

<sup>228</sup>Ibid., 549.

<sup>229</sup>Ibid., 548.

<sup>230</sup>Ibid., 548-549.

<sup>231</sup>Ibid., 549.

follow up insights, actualize potentialities, deepen their self-understanding as well as their relationships with others, and through experience to grow continually from cradle to grave.<sup>232</sup>

Jesus Christ possessed all of these characteristics and qualities.

Grudem notes and discusses several components of Jesus' humanity. His discussion commences with Jesus' virgin birth. Matthew 1:18, 20, 24-25 and Luke 1:35 reference this event.<sup>233</sup> Grudem details three areas in relation to the doctrinal significance of Jesus' virgin birth. First, the virgin birth "shows that salvation ultimately must come from the Lord."<sup>234</sup> Secondly, it "made possible the uniting of full deity and full humanity in one person."<sup>235</sup> Thirdly, it "also makes possible Christ's true humanity without inherited sin."<sup>236</sup>

The Scriptures chronicle the life of Jesus, detailing evidence of His humanity. Jesus not only grew physically, but also grew mentally, socially, and spiritually according to Luke 2:42, 52 and 3:23.<sup>237</sup> Mark Driscoll and Gary Breshears further note biblical evidence that Jesus "learned" (Matthew 4:12; Mark 11:13-14; and Luke 2:40, 52); "experienced fatigue" (Matthew 8:24; Mark 4:38; Luke 8:23-24; and John 4:7); "slept" (Mark 4:36-41); "grew hungry" (Matthew 4:2; Mark 11:12; and Luke 4:2); "and thirsty" (John 4:7 and 19:18); "worked as a carpenter" (Mark 6:3); "had male and female

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<sup>232</sup>Gerald O'Collins, *Christology: A Biblical, Historical, and Systematic Study of Jesus*, 2nd ed. (New York, NY: Oxford University Press, 2009), 234-235.

<sup>233</sup>Grudem, 529-530.

<sup>234</sup>*Ibid.*, 529.

<sup>235</sup>*Ibid.*, 530.

<sup>236</sup>*Ibid.*

<sup>237</sup>Mark Driscoll and Gerry Breshears, *Doctrine: What Christians Should Believe* (Wheaton, IL: Crossway, 2010), 228.

friends he loved” (John 11:3-5); “gave encouraging compliments” (Mark 12:41-44); “loved children” (Matthew 19:13-15); “celebrated holidays” (Luke 2:41); “went to parties” (Matthew 11:19); “loved his mom” (John 19:26-27); “prayed” (Matthew 14:23; Mark 1:35; 14:32-42; and John 17); “worshiped” (Luke 4:16); “and obeyed God the Father” (John 5:30; 6:38; 8:28-29, 54; and 10:17-18).<sup>238</sup>

According to John 12:27; 13:21; and 19:30, “Jesus also had a human spirit.”<sup>239</sup> Demonstrating the fact that Jesus was also emotional, “the Bible notes that Jesus experienced grief” (Matthew 23:37 and Luke 19:41); “had compassion” (Matthew 9:36; Mark 1:41; and Luke 7:13); “was astonished” (Mark 6:6 and Luke 7:9); “was happy” (Luke 10:21-24; John 15:11; 17:13; and Hebrews 12:2, 22); “told jokes” (Matthew 7:6; 23:24; and Mark 4:21); “and even wept” (John 11:34-35).<sup>240</sup> Undoubtedly, “these are clearly the ways we speak of human beings and reveal that Jesus was, as Jesus and other Scriptures state, a man” (John 8:40; Acts 17:31; and 1 Timothy 2:5).<sup>241</sup>

Erickson presents riveting evidence of Jesus’ humanity, stating,

His [Jesus’] contemporaries had a genuine physical perception of him. John puts it very vividly in 1 John 1:1: “That which was from the beginning, which we have heard, which we have seen with our eyes, which we have looked at and our hands have touched—this we proclaim concerning the Word of life.” John is here establishing the reality of the human nature of Jesus. He actually heard, saw, and touched Jesus. Touch was thought by the Greeks to be the most basic and most reliable of the senses, for it is a direct perception. ... Thus, when John speaks of

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<sup>238</sup>Ibid., 228-229.

<sup>239</sup>Ibid., 229.

<sup>240</sup>Ibid.

<sup>241</sup>Ibid.

what “our hands have touched,” he is emphasizing just how thoroughly physical was the manifestation of Jesus.<sup>242</sup>

Furthermore, Jesus “suffered and died ‘in the flesh.’”<sup>243</sup> Moreover, Jesus’ “human body ceased to have life in it and ceased to function, just as ours does when we die.”<sup>244</sup> Then, “Jesus also rose from the dead in a physical, human body, though one that was made perfect and was no longer subject to weakness, disease, or death,” as evidenced in such Scriptures as Luke 24:39, 42; John 20:17, 20, 27; and 21:9, 13.<sup>245</sup> According to Luke 24:50-51 and Acts 1:9, “in this same human body ... Jesus also ascended into heaven. ... The way in which Jesus ascended up to heaven was calculated to demonstrate the continuity between his existence in a physical body here on earth and his continuing existence in that body in heaven.”<sup>246</sup>

### **Divine and Human**

Jesus Christ is fully God and fully human. This uniqueness places Jesus Christ in the awesome position as mediator between God and humans. McGrath in *Theology* relates,

The New Testament refers to Christ as a *mediator* between God and humanity at several points (Hebrew 9:15; 1 Timothy 2:5). Christ is here understood to mediate between a transcendent God and fallen humanity.

So what is mediated? Two basic complementary answers are given within the New Testament, and the long tradition of Christian theological engagement with

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<sup>242</sup>Erickson, 724.

<sup>243</sup>Driscoll and Breshears, 229.

<sup>244</sup>Grudem, 532.

<sup>245</sup>*Ibid.*

<sup>246</sup>*Ibid.*, 532-533.

scripture: *revelation* and *salvation*. Christ mediates both *knowledge of God* and *fellowship with God*.<sup>247</sup>

Driscoll and Breshears further explain the importance of Jesus' position, saying,

... as the "last Adam" ... Jesus was like the first Adam prior to the fall—without a sin nature—and therefore had a completely free will to choose obedience out of love for God the Father.

Because Jesus is like us in that he was tempted, yet unlike us in that he never did sin, he can help us when we are tempted and show us how to escape sinful situations. ...

... Jesus alone can mediate between God and us because he alone is fully God and fully man and thereby able to perfectly represent both God and man.<sup>248</sup>

This mediation originates and is fulfilled in the person and work of Jesus Christ.

Speaking of Christ, Colossians 1:16-20 in the NIV declares, "For by him all things were created: things in heaven and on earth, visible and invisible, whether thrones or powers or rulers or authorities; all things were created by him and for him. ... and through him to reconcile to himself all things ... ." Furthermore, 2 Corinthians 5:18-19 (NIV) proclaims, "All this is from God, who reconciled us to himself through Christ and gave us the ministry of reconciliation. ... And he has committed to us the message of reconciliation."

Consequently, the Church as Christ's body follows the Head in the ministry of reconciliation. The members of the Church must be reconciled to God and then participate in reconciling others. CCM is a powerful, evangelical, ministry tool to facilitate in the process of the realization of reconciliation. CCM has the potential to carry the message of reconciliation and to influence and reach people in a relevant manner in reconciling all to Christ.

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<sup>247</sup>Alister E. McGrath, *Theology: The Basics* (Malden, MA: Blackwell Publishing, 2008), 77.

<sup>248</sup>Driscoll and Breshears, 239.

## CHAPTER FOUR

### METHODOLOGY

Powell writes, “Contemporary Christian music has become a cultural phenomenon.”<sup>1</sup> CCM is heard in various venues, including churches, Christian conferences, concerts, radios, and public outlets such as shopping centers. A statement of the problem for this project is, despite the prevalence of CCM, research that analyzes the effects of CCM is lacking. In relation, I undertook an analysis of people’s reactions to CCM in six venues in order to provide research in this fertile field.

Moreover, the purpose of the project was to offer a measure of validation for CCM as an evangelical tool. CCM is a two-fold mechanism: it often contains the Word of God and also prepares people to be more receptive to the gospel. In this project, the broad definition of evangelism, encompassing those inside the Church—the Body of Christ—and those outside the Church, applied to exploring the reactions of people in natural, uncontrived settings<sup>2</sup> inside and outside of an actual church building.

The hypothesis was that a researcher who observes and examines people in these settings could ascertain reactions to CCM. My anticipated results were that the persons in

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<sup>1</sup>Powell, “Contemporary Christian Music,” 130.

<sup>2</sup>John W. Creswell, *Qualitative Inquiry & Research Design: Choosing among Five Approaches*, 2nd ed. (Thousand Oaks, CA: Sage Publications, 2007), 37.

attendance at these venues would react positively to CCM. The indicators of positive reactions and effects included a positive emotional state, a consideration to become closer to Jesus Christ, and an enhancement of one's Christian experience. This chapter will now elaborate on the specific methodology I employed in the implementation of this project—the research design, the measurement, and the instrumentation.

### **Research Design**

The research methods involved a “mixed methods research”<sup>3</sup> design. John W. Creswell explains, “Mixed methods research is an approach to inquiry that combines or associates both qualitative and quantitative forms.”<sup>4</sup> I utilized mixed methods research to enhance “the overall strength” of the study.<sup>5</sup> The research design was predominantly quantitative with qualitative components. Hence, “the weight or priority” was given to quantitative research in this study.<sup>6</sup>

Concerning the quantitative portion, I specifically implemented “a survey design.”<sup>7</sup> Creswell notes, “A survey design provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population.”<sup>8</sup> In accordance, I considered this the best approach for obtaining the reactions—attitudes

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<sup>3</sup>John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 3rd ed. (Thousand Oaks, CA: Sage Publications, 2009), 4, Kindle.

<sup>4</sup>*Ibid.*

<sup>5</sup>*Ibid.*

<sup>6</sup>*Ibid.*, 206.

<sup>7</sup>*Ibid.*, 145.

<sup>8</sup>*Ibid.*

and opinions—of the CCM venue attendees. Consequently, my main instrument was a one-page survey containing thirteen items (See Appendix A for the content of the one-page survey, formatted to fit this document).

The research locations involved six different venues. First, Kenneth Copeland Ministries (KCM) Living Victory East Coast Faith Encounter conference was held in Atlanta, Georgia in a conference area of a large hotel. This was a well-planned conference.

At the suggestion of the organizers of this venue, I had a banner made that read, “KCM Scholar Survey.” I was given a table at which to display the banner and conduct the survey. Moreover, during the second session, one of my doctoral program mentors, a leader of the venue, allowed me and other KCM scholars to come on stage and introduce ourselves and our projects. This further drew attention to my survey.

I attended two out of three sessions of the conference. The two sessions I attended had a total of 1,755 persons. From this venue, sixty-seven individuals participated in the survey. In the first session, Kenneth Copeland was the prominent speaker. During the second session, Kellie Swisher was the highlighted speaker. The CCM featured was the Bluegrass/Country group Strand of Pearls, consisting of five female vocalists with recorded music. In addition, a Pop/Rock style praise team of Solid Rock Church located in Columbus, Georgia opened the sessions. The group was composed of two female vocalists and five male vocalists/musicians.

Second, a CD Release Party of Rev. Ruteena Blake’s *A Grandmother’s Cry* was held in Columbia, Maryland in a community center auditorium. It was an informal and

well-run event. I was not able to address the audience as a whole because of time constraints. Also, the space was limited, and I was not given a table. I, along with two assistants, approached people individually. Some of the participants took the surveys with them and did not turn them in.

At this event, sixty persons were in attendance, and twelve people turned in the survey. The evening was opened by a CCM Jazz male guitarist. The featured music was in a Rap style by female solo artist Rev. Ruteena Blake with accompanying Rhythm & Blues instrumental music by David Scott.

Third, a gala evening of the Esther Women's Ministry of First Christian Community Church of Annapolis Flourish Women's Retreat was held in Farmington, Pennsylvania in a ballroom of a five-star resort. This event was a well-organized event that included a full course dinner, spoken presentations including a poem and a skit, and me as the CCM artist. My band member contacted the venue representative and the resort ahead of time to insure proper sound accommodations. However, after arrival, we were informed by the resort that the sound system was not conducive for singing and music. Nevertheless, we proceeded because of our commitment and the time and resource limitations of the study.

To make the attendees aware of the survey, the pastor of the church that held the retreat introduced my musical presentation and the survey. The survey was handed out and collected by the event facilitators after the musical presentation. Eighty persons were in attendance, and sixty-two participated in the survey. As a CCM Jazz artist with Latin and Rhythm & Blues influences, I ministered in song with a combination of live

accompaniment and recorded music. The live accompaniment was provided by Steve “Keyz” Ebhodaghe.

Fourth, Rev. Harriet Bradley Ministries Hearing the Voice of the Lord Conference was held in Lanham, Maryland at a local church. The organizers of this event anticipated the attendance of at least fifty persons for the concert evening. However, twenty-five persons attended.

At the beginning of the event, the event representative introduced me and asked me to come on stage and discuss the survey. The survey was then handed out. CCM was central to this event that was composed basically of musical presentations.

Two groups ministered. The first was a Rhythm & Blues style group named Jubilant Nation and consisted of eight female singers, two male singers, and three male musicians. The second was the Pop/Rock band Awaken Wells composed of seven members—two female vocalists, one female vocalist/guitarist, and four male vocalists/musicians. The event representative continued to remind the audience of the survey throughout the course of the event. The survey was collected at the end. Out of twenty-five who attended, twenty-two individuals participated in the survey.

Fifth, a Christmas party was held in Washington, District of Columbia at a neighborhood facility. Thirty people were invited to attend. However, the event produced ten participants. This event was a rescheduled event, and many of those invited were unable to attend because of prior engagements, including Christmas vacation plans.

I was the featured CCM artist with recorded music. The style of music was Jazz with Latin and Rhythm & Blues influences. One of my context associates introduced the

musical presentation and discussed the survey. The survey was handed out before the musical presentation and collected after the musical presentation.

Sixth, the First Live Recording Project and Black Tie Dinner for the Healing Love Project was held in Cottage City, Maryland at a local church. The dinner took place first, and the musical event followed. Approximately forty people attended.

Before the featured CCM, an event representative introduced me and called me to come on stage and discuss the survey. The survey was later distributed. In the interim, there were some audience members who left the event early without participating in the survey. The event representative reminded the audience of the survey towards the end of the program. The surveys were collected after the event. Twenty-eight individuals participated in the survey.

Described as a “Celebration,” the event featured two groups. One, the main group was a Rhythm & Blues style group named Healing Love composed of four female singers, three male musicians, and recorded music. Two, an a cappella group, The Emerald Gospel Singers, consisted of five males and delivered songs in a Rhythm & Blues style with Jazz influences.

The venues in my project took place within a time frame of four months from September to December. Identifying the research venues involved gathering information in my context. Accordingly, I was able to discover events that would take place in my allotted time by inquiry, networking, and word of mouth.

In all the venues, I had to officially gain “entry to the research site” by following procedures “in the setting” in which I sought to conduct my research.<sup>9</sup> For the venues, I first received a verbal invitation and permission from a representative of the venue. I also developed a letter of agreement to receive permission from a venue representative to research the audience (Appendix B).

I constructed this letter to obtain written consent and to be used by future researchers. However, I adapted to the protocol of the various venues to obtain written permission. Specifically, the first venue required that I email the survey to one of its representatives to obtain approval. I received email confirmation for the approval and permission. At the other venues, I proposed the use of the letter and thus received written permission.

At the venues, the selection of the participants depended upon the participants’ agreement to fill out the survey.<sup>10</sup> For the convenience of the participants, pens were provided to fill out the survey. From each venue, I anticipated gathering at least thirty filled-out surveys and a limit of seventy. The major advantage of this survey design was “the economy of the design and the rapid turnaround in data collection.”<sup>11</sup> In that I had a narrow window of access to and time with the participants, this advantage was critical to my research.

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<sup>9</sup>L. R. Gay and Peter Airasian, *Educational Research: Competencies for Analysis and Applications*, 7th ed. (Upper Saddle River, NJ: Pearson Education, 2003), 95.

<sup>10</sup>*Ibid.*, 10.

<sup>11</sup>Creswell, *Research Design*, 146.

The qualitative methods encompassed the following. First, the participants were observed in natural settings (i.e., not in a laboratory).<sup>12</sup> Creswell explains, “Qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study.”<sup>13</sup> For this project, the natural settings for hearing and reacting to CCM encompassed the aforementioned locations—two Christian conferences, a retreat, a CD Release party, a Christmas party, and a live recording event. However, unlike most qualitative research, this study did not involve “face-to-face interaction over time,” but an abbreviated face-to-face interaction.<sup>14</sup>

Second, on the survey, I asked if the participants would be willing to take part in a more in-depth questionnaire by providing their contact information. Many participants did not provide this information. From those who did, I selected nine participants and emailed them the more in-depth questionnaire containing fourteen items (Appendix C). My selection was contingent on the participants’ responses. I selected persons who were representative of the majority as well as the exceptions. Out of the nine selected participants, three people replied. In effect, I implemented a qualitative open-ended question tool and did not rely on a single data source.<sup>15</sup>

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<sup>12</sup>Creswell, *Qualitative Inquiry*, 37.

<sup>13</sup>*Ibid.*

<sup>14</sup>*Ibid.*

<sup>15</sup>*Ibid.*, 38.

Third, as the researcher, I was a “key instrument.”<sup>16</sup> Although I utilized “a protocol—an instrument for collecting data,” I actually gathered the information.<sup>17</sup> Furthermore, I did not “use or rely on questionnaires or instruments developed by other researchers.”<sup>18</sup> Accordingly, after initially constructing the instruments, I sought assistance, guidance, and approval from my mentors and experts—leaders in my doctoral program—in order to develop instruments that would best elicit relevant and necessary data.

### Measurement and Instrumentation

As aforementioned, the main instrument of my study was a quantitative survey, and a secondary instrument was a qualitative questionnaire. Concerning “timing,” the collection of the data was “in phases (sequentially).”<sup>19</sup> Creswell notes, “When the data are collected in phases, either the qualitative or the quantitative data can come first.”<sup>20</sup>

For this study, the quantitative survey was collected first as the main, primary instrument and as a potential introduction for further research. The qualitative questionnaire provided further research. In effect, I employed a “sequential explanatory strategy.”<sup>21</sup> Referring to this strategy, Creswell expounds,

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<sup>16</sup>Ibid.

<sup>17</sup>Ibid.

<sup>18</sup>Ibid.

<sup>19</sup>Creswell, *Research Design*, 206.

<sup>20</sup>Ibid.

<sup>21</sup>Ibid., 210.

It is characterized by the collection and analysis of quantitative data in a first phase of research followed by the collection and analysis of qualitative data in a second phase that builds on the results of the initial quantitative results. Weight typically is given to the quantitative data, and the mixing of the data occurs when the initial quantitative results *informs* the secondary qualitative data collection. Thus, the two forms of data are separate but connected.<sup>22</sup>

According to W. Paul Vogt, “Survey questions usually ask respondents questions with forced-choice answers.”<sup>23</sup> In relation, in conjunction with the questions on the survey, I provided the answers from which to choose and instruction regarding selection (e.g., Please select one). Qualitatively, the questionnaire was composed of “open-ended” and “close-ended” questions.<sup>24</sup> The close-ended questions were accompanied by a request to explain one’s answer to promote more in-depth disclosure.

Gay and Airasian write, “Surveys are carried out to obtain information about the preferences, attitudes, practices, concerns, or interests of some group of people.”<sup>25</sup> This purpose was congruent with the purpose of the survey and the questionnaire. Specifically, I desired to ascertain the musical style preferences and interests of the participants. The attitudes toward music in general and the CCM specific to the venue were researched. The practices involved local church membership and attendance at other Christian functions. Emotional concern was addressed on the survey, and other concerns were especially addressed in the more in-depth questionnaire. Moreover, to gain information

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<sup>22</sup>Ibid.

<sup>23</sup>W. Paul Vogt, introduction to *Fundamental Issues in Quantitative Research*, ed. W. Paul Vogt, vol. 1 of *Sage Quantitative Research Methods* (Thousand Oaks, CA: Sage Publications, 2011), xxv.

<sup>24</sup>Creswell, *Qualitative Inquiry*, 129.

<sup>25</sup>Gay and Airasian, 10.

concerning the population in attendance at the venues, I included demographical questions such as gender and age.

However, the crux of the purpose and measurement of the survey and questionnaire centered on two conditions. The first condition was the salvation status of the participant—whether or not the person had received Jesus Christ as his or her personal Lord and Savior. This condition provided a baseline from which to measure movement spiritually and answers to the following questions. How did a participant react spiritually to the CCM presented? On a continuum, did he or she move closer to Christ Jesus and/or was his or her Christian experience enhanced?

The second condition was one's familiarity with the musical style of the CCM presented. This condition was researched in order to examine the correlation between familiarity and a positive or negative experience and reaction. As aforementioned, the indicators of positive effect and reactions were a positive emotional state, a consideration to become closer to Jesus Christ, and an enhancement of one's Christian experience. In further research through the qualitative tool, a positive reaction and effect related to growing deeper in one's faith, a desire to attend more Christian functions, and an increase of music appreciation as a result of the CCM presented.

Overall, ethical considerations played a major role in this project. Priscilla Salant and Don A. Dillman write, "Practically speaking, ethical surveying means that you encourage people to respond but do not pressure them in an offensive way."<sup>26</sup> In

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<sup>26</sup>Priscilla Salant and Don A. Dillman, *How to Conduct Your Own Survey* (New York, NY: John Wiley & Sons, 1994), 9.

accordance, I as well as my assistants encouraged rather than pressured people in the entire process of the implementation of the project.

## **CHAPTER FIVE**

### **FIELD EXPERIENCE**

In the monumental world of music, CCM offers a fusion of Christian content and contemporary music. Analyzing the field experience at six CCM venues involved various nuances. These nuances were consistent with the different venues and CCM artists. In the previous chapter, I described the venues and the CCM artists to illustrate the variegated elements in this project.

As aforementioned, the purpose of the project was to analyze people's reactions to CCM in six venues in order to provide research in this "new area of research in American religious studies"<sup>1</sup> and to offer a measure of validation for CCM as an evangelical tool. The hypothesis was that a researcher could ascertain reactions to CCM by observing and studying people in natural and uncontrived settings<sup>2</sup> inside and outside of a church edifice. I anticipated that individuals in attendance at these venues would react positively to CCM.

The indicators of positive reactions and effects included a positive emotional state, a consideration to become closer to Jesus Christ, and an enhancement of one's Christian experience. The results of the more in-depth questionnaire conveyed positive

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<sup>1</sup>Powell, "Contemporary Christian Music," 131.

<sup>2</sup>Creswell, *Qualitative Inquiry*, 37.

effects and reactions by a person's growing deeper in one's faith, the desire to attend more Christian functions, and an increase of music appreciation as a result of the CCM presentation. This chapter will reveal the statistical information concerning the participants, additional responses from the survey, results of the more in-depth questionnaire, and an analysis of the data.

### **Description of the Participants**

The first six questions on the survey produced descriptive information concerning the participants. There were 201 people who participated in the study. There were 155 females identified and forty-two males identified. Four people did not answer the question regarding gender. Females made up 77.1% of the participants. Males constituted 20.9% of the participants. Those who left the gender question blank composed 2%.

The numbers and percentages concerning the age of the participants were as follows. Eight people were seventy-one years of age or over. They made up 4% of the participants. There were forty-two individuals who were age sixty-one to seventy, constituting 20.9%. Sixty-eight persons were in the age range from fifty-one to sixty. This group produced the largest group with a percentage of 33.8%.

Thirty-three persons were forty-one years of age to fifty. They composed 16.4% of the participants. There were twenty people in the age range of thirty-one to forty, constituting 10% of the participants. Twenty-five individuals were age twenty to thirty. They made up 12.4% of the participants. In the age group of those under twenty, there were two people who produced 1% of the participants and the smallest age group.

There were three people who left the age question blank. They were 1.5% of the participants.

A majority of the participants noted that they had attended a similar type of Christian event. They numbered 168 and composed 83.6% of the participants. In juxtaposition, the CCM venue was the first Christian conference or event for thirty-three participants. They made up 16.4%.

Interestingly, an overwhelming majority of the participants had attended another Christian function, with a different format such as a church service. In this category, there were 197 participants, constituting 98%. Conversely, there were three individuals who had not attended another type of Christian function and made up 1.5% of the participants. One person did not answer this question, composing 0.5%.

Moreover, a decided majority of the participants were Christians, having received Jesus Christ as personal Lord and Savior. These persons numbered 199 and were 99% of the participants. Only two participants were not Christians, 1% of the participants. Furthermore, most of the participants were members of a local church. In this category, there were 181 individuals, constituting 90% of the participants. Nineteen people were not members of a local church. They composed 9.5% of the participants. One person checked yes and no for local church membership and made up 0.5% of the participants.

### Additional Responses from the Survey

There were five questions that had responses that were on a continuum. These were questions seven, nine, ten, eleven, and twelve. Question seven asked, “Are you ever inspired by music? (Please select one).” The provided answers were as follows: Strongly Agree; Agree; Disagree; and Strongly Disagree.

Table 1

Strongly Agree	88.6%
Agree	9.4%
Disagree	0%
Strongly Disagree	2%

Question nine asked, “Were you familiar with the style of music (Bluegrass/ Country, Rhythm & Blues, Pop/Rock, Jazz/Big-Band Swing, Rap/Hip-Hop) presented at this event? (Please select one).” The provided answers were as follows: Definitely; Somewhat; and Not At All.

Table 2

Definitely	67.6%
Somewhat	23.9%
Not At All	5%
No Answer	3.5%

Question ten asked, “Describe your emotional state during the musical concert at this event. (Please select one).” The provided answers were as follows: Positive; Neutral; and Negative.

Table 3

Positive	87.6%
Neutral	9.4%
Negative	0%
No Answer	3%

Question eleven asked, “Did this event’s music cause you to consider becoming closer to Christ? (Please select one).” The provided answers were as follows: Strongly Agree; Agree; Disagree; and Strongly Disagree.

Table 4

Strongly Agree	51.2%
Agree	33.3%
Disagree	9%
Strongly Disagree	1%
No Answer	5.5%

Question twelve asked, “Did the music presented at this event enhance your Christian experience? (Please select one).” The provided answers were as follows: Strongly Agree; Agree; Disagree; and Strongly Disagree.

Table 5

Strongly Agree	54.2%
Agree	34.8%
Disagree	6.5%
Strongly Disagree	0.5%
No Answer	4%

Question eight asked, “What is your favorite style of music? (Please select no more than two).” The provided responses were as follows: Hymns; Traditional Gospel; Classical; Bluegrass/Country; Rhythm & Blues; Pop/Rock; Rap/Hip-Hop; Jazz/Big-Band Swing; and Other (Please Specify). The responses varied. Some people did not follow the instruction to select no more than two and checked all the styles of music. The results from this question gave me insight into the analysis of the data rather than statistical percentages. This analysis will be discussed later in this chapter.

### **Responses to the More In-depth Questionnaire**

As previously mentioned, the questionnaire contained fourteen items. Out of nine selected participants, three participants responded. Two participants—Participants A and B—attended the first venue, the KCM Living Victory East Coast Faith Encounter conference. The other participant—Participant C—attended the fourth venue, the Rev. Harriet Bradley Ministries Hearing the Voice of the Lord Conference.

Item one inquired, “What style(s) of music were you accustomed to hearing during your childhood?” The following were the responses.

Participant A answered, “My parents listened to popular music on the radio; Mom especially loved Big Band music from the early Jazz era. At church, we had traditional hymns at our Methodist church. At school, I was fortunate to have music class with exposure to many American folk songs, played in rhythm band and later flutophones. Folk songs from around the world were also included in our curriculum.”

Participant B answered, “I listened to the radio a lot having three older brothers, rock and roll, and was in the choir at my church. I loved to sing anything.”

Participant C answered, “As a child I was exposed to R&B, Rock, Blues, and Gospel.”

Item two inquired, “What style(s) of music did you enjoy during your childhood?” The following were the responses.

Participant A answered, “Probably the only kind of music I didn’t particularly like was Southern Gospel and Country music, which my grandmother loved. I enjoyed all my parents listened to, the music at school, even nursery rhymes as a young child.”

Participant B answered, “Rock and roll.”

Participant C answered, “R&B and Gospel.”

Item three inquired, “What style(s) of music were you accustomed to hearing during your teen years?” The following were the responses.

Participant A answered, “As a teen the music I heard was pretty much the same [as during my childhood], with the addition of Classical music and marching band music.”

Participant B answered, “Again, rock and roll.”

Participant C answered, “R&B, Go-Go, Gospel, Rock, Blues, Jazz.”

Item four inquired, “What style(s) of music did you enjoy during your teen years?” The following were the responses.

Participant A answered, “Again, I loved it all. I did enjoy rock and roll music (unaware of the poisonous lyrics). Having started piano in third grade and organ in sixth grade, I came to really love Classical music.”

Participant B did not answer.

Participant C answered, “Gospel, R&B.”

Item five stated, “Describe your experience during the musical portion of the event.” The following were the responses.

Participant A wrote, “As always, during anointed praise and worship music, I entered into worship with the Father. It’s always a sweet experience.”

Participant B wrote, “My heart just reaches out to the music and the praise. The conference music and praise and worship was wonderful.”

Participant C wrote, “It was a great concert. I was able to participate and minister through song with my group, and I believe we touch the hearts of God’s people.”

Item six inquired, “After the musical presentation, did you grow deeper in your faith? Explain.” The following were the responses.

Participant A answered, “Worship music is always intended to draw you closer to the Lord. Before getting baptized in the Holy Ghost, music was ... important to me, and I enjoyed traditional worship. After the baptism, I have experienced much closer fellowship with the Father during praise and worship. This was the case during this event.”

Participant B answered, “Yes, I have been seeking God in His Word and prayer, wanting more and more of the presence of God.”

Participant C answered, “Yes, we had a prophetic encounter and drew the ministry closer.”

Item seven inquired, “Did the event’s music cause you to want to attend more Christian events and/or church services? Explain.” The following were the responses.

Participant A answered, “Yes, this service did make me want to continue and increase my church and worship service attendance.”

Participant B answered, “Yes, I want to go to all Victory conferences as many as I can.”

Participant C answered, “Our [music] ministry attend a lot of events and working as minister of music I attend more musicals [musical events] than average.”

Item eight inquired, “Did the event’s music cause you to reevaluate music?

Explain.” The following were the responses.

Participant A answered, “Yes. As a musician, member of a praise team, and music educator, I am always evaluating the music I hear and experience. The KCM music is done with excellence, always. Experiencing worship with this group draws one to God; it also causes me, personally, to observe carefully and consider how my praise team can improve.”

Participant B answered, “No.”

Participant C answered, “No, not really.”

Item nine inquired, “Did the event’s music cause you to reevaluate Christianity?

Explain.” The following were the responses.

Participant A answered, “If one is constantly growing in their faith as we should, every time we enter into worship, we should renew and strengthen our fellowship with God (the entire Trinity). So, I guess, yes, I did reevaluate Christianity at this event.”

Participant B answered, “No.”

Participant C answered, “No, not really.”

Item ten inquired, “Did the event’s music cause you to reevaluate Christian

fellowship? Explain.” The following were the responses.

Participant A answered, “Yes. It’s always encouraging to meet with other Word of Faith, Spirit-filled believers. ... It’s wonderful to know we can worship with people of every race, color, and from many diverse places—we are worshiping the one true God together.”

Participant B answered, “Yes. It made me realize that for the past thirteen years, after a divorce, that I have kept apart from Christian fellowship and church participation. But the conference made me realize how much I have missed Christian fellowship with ... other believers in God’s Word. I am now more involved in my local church since attending this conference.”

Participant C answered, “No, not really.”

Item eleven inquired, “Did the event’s music cause you to reevaluate something else? Explain.” The following were the responses.

Participant A answered, “Yes. It caused me to reevaluate my tastes.”

Participant B answered, “I always, everywhere love Christian music and praise music. Always, every day I listen ... to praise music to worship every day.”

Participant C answered, “No, not really.”

Item twelve inquired, “As a result of this musical experience, has your appreciation of music increased? Explain.” The following were the responses.

Participant A answered, “Yes.”

Participant B did not answer.

Participant C answered, “I have always loved music and that is one of the main reasons I have my own music ministry.”

Item thirteen inquired, “Was it the lyrics or the music (that is, the instrumentation, the beat, the orchestration) that attracted you or a combination of the lyrics and the music? Explain.” The following were the responses.

Participant A answered, “Most likely the combination of lyrics and orchestration. I loved it all!”

Participant B did not answer.

Participant C answered, “As a musician I always love music and how it is composed, but I know importantly it is the lyrics that will touch the heart of man.”

Item fourteen read, “Any further comments.” The following were the responses.

Participant A noted, “There are so many styles of true worship. The Contemporary Praise and Worship style is wonderful, quite energetic at times. With most of it, there is no doubt that it is Holy Spirit originated. I really

appreciate worship music that can combine traditional and contemporary music while preserving the integrity of the worship—music that truly adores God and lifts up the believer.”

Participant B noted, “Since I have rededicated my life to Jesus one year ago, ... the Lord has especially blessed my life with Contemporary Christian Music. ... The music ... has touched me in a very special way to bring me closer to Jesus, every single day.”

Participant C did not respond.

## Analysis of the Data

### *Survey*

In *Keeping Up with the Quants*, Thomas H. Davenport and Jinho Kim write,

Surveys are a classic method of quantitative research. The survey analyst observes phenomena that have already happened or are happening now. The analyst doesn’t try to manipulate the outcome—only to observe, codify, and analyze it. Typically the surveyor seeks to understand what traits or variables observed in the survey are statistically related to other traits.<sup>3</sup>

In accordance, the trait of gender related to the other information proved noteworthy. The trait of age was significant to a lesser extent. In analyzing the data, I highlight the notable cases.

Relating to gender, in *Studying Congregations*, it is stated, “Of particular note are the ways worship and other rituals are likely to reveal the differing roles of men and women, gendered differences developed by either habit or fiat.”<sup>4</sup> Although the women’s

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<sup>3</sup>Thomas H. Davenport and Jinho Kim, *Keeping Up with the Quants: Your Guide to Understanding and Using Analytics* (Boston, MA: Harvard Business Review Press, 2013), 35.

<sup>4</sup>Nancy T. Ammerman, “Culture and Identity in the Congregation,” in *Studying Congregations: A New Handbook*, ed. Nancy T. Ammerman et al. (Nashville, TN: Abingdon Press, 1998), 85.

retreat in my study contributed to the high amount of females in my project, females were in the majority at each venue, demonstrating their attendance habits. Moreover, as the Barna Group notes, “Women are the backbone of U.S. Christian churches. They are more likely than men to comprise the ranks of churchgoers, volunteers and Sunday school teachers.”<sup>5</sup> My research provided further confirmation of the significant presence of women at Christian functions.

Question six asked, “Are you a member of a local church?” There were 143 females who were members of a local church, 80.8%. There were thirty-four males who were members of a local church, 19.2%. On the contrary, there were nineteen people who did not belong to a local church. In this group, there were eleven females, 57.9%, and eight males, 42.1%. Moreover, all the females who were not church members were forty-one years of age and over.

As noted above, question seven dealt with whether or not a person was inspired by music. The response “Strongly Disagree” was in the minority. Four persons gave this response. They were all females. One female was under twenty, 25%, and the three other females were forty-one and over, 75%.

Question eight asked the participant to identify no more than two of his or her favorite styles of music. There were numerous responses. Many participants selected more than two, and some checked all the categories. From the responses to question eight, I was able to glean that people identify with all different styles of music. The

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<sup>5</sup>Barna Group, “Christian Women Today, Part 1 of 4: What Women Think of Faith, Leadership and Their Role in the Church,” Barna Group, August 14, 2012, <https://www.barna.org/barna-update/culture/579-christian-women-today-part-1-of-4-what-women-think-of-faith-leadership-and-their-role-in-the-church#.UsXdgiggzWE> (accessed December 30, 2013).

different musical style favorites as well as the favoring of all musical styles highlighted that music is a meaningful part of people's lives. Music is clearly "a soundtrack for people's lives."<sup>6</sup>

In the previous chapter, I discussed the crux of the purpose of the survey that centered on two conditions. Reiterating that information will be beneficial here. The first condition was the salvation status of the participant—whether or not the person had received Jesus Christ as his or her personal Lord and Savior. This condition provided a baseline from which to measure movement spiritually.

The second condition was one's familiarity with the musical style of the CCM presented. This condition was researched in order to examine the correlation between familiarity and a positive or negative experience and reaction. As aforementioned, the indicators of positive effect and reactions were a positive emotional state, a consideration to become closer to Jesus Christ, and an enhancement of one's Christian experience.

The two conditions—salvation status and familiarity—were addressed in questions five and nine. The breakdown of the responses by gender and age was interesting, especially for question five. Question five, concerning salvation, reflected the majority of the participants. There were 154 females, 78.2%, and forty-one males, 20.8%, who had received Jesus Christ. There were only two individuals, one female and one male, who had not received Jesus Christ, representing 1%. The age group of the female was fifty-one to sixty, and the age group of the male was thirty-one to forty.

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<sup>6</sup>Powell, "Jesus Climbs the Charts," 22.

Question nine, regarding familiarity, revealed a majority of persons who were “Definitely” familiar with the style of music presented. In this category, there were ninety-six females, 72.2%, and thirty-seven males, 27.8%. In the “Somewhat” category, there were forty-four females, 93.6%, and three males, 6.4%. There were only nine females in the “Not At All” category, 90%, and one male, 10%.

Moreover, the correlation between the particular venues that the individuals attended and the response category to which they belonged was noteworthy. In the “Definitely” category, fifty-four persons were from the first venue that featured a Bluegrass/Country group, with a small presentation of a Pop/Rock group. Nine persons were from the second venue, featuring a Rap/Hip-Hop artist, with a small presentation by a Jazz artist. Thirty-two people were from the third venue, featuring Jazz. Fifteen individuals were from the fourth venue that featured Rhythm & Blues and Pop/Rock. Seven persons were from the fifth venue, featuring Jazz. Lastly, nineteen were from the sixth venue that featured Rhythm & Blues and Jazz.

In the “Somewhat” category, there were twenty-four persons from the third venue. Eleven people were from the first venue. Four individuals were from the fourth venue. Four people were from the sixth venue. Three persons were from the second venue. Two individuals were from the fifth venue.

In the “Not At All” category, four persons were from the third venue, and four people were from the sixth venue. One individual was from the second venue, and one person was from the fifth venue. The data suggested that Bluegrass/Country and Pop/

Rock are very familiar music styles. Interestingly, Jazz had a significant representation in all the categories.

The measurement of positive reactions was possible to analyze having established the condition of reception or lack of reception of Jesus Christ as personal Lord and Savior. This condition provided a spiritual baseline. If there was a reception or lack of reception of Christ, movement was determined by the answers to questions ten, eleven, and twelve. The overwhelming majority of the participants had received Christ, and two participants had not.

As noted above, the responses to question ten, concerning emotional state during the musical presentation, produced a majority of participants—87.6%—who reported a positive emotional state. A description of a neutral emotional state was given by 9.4% of the participants. In the positive emotional state category, there were 176 individuals. There were 133 females, forty males, and three persons who did not indicate a gender. There were nineteen individuals within the category of a neutral emotional state. There were seventeen females, one male, and one who did not identify his or her gender.

Each of the two participants who had not received Christ acknowledged a positive emotional state. This was consistent with an indicator of a positive reaction. Overall, the majority of participants reported a positive emotional status. Therefore, the data suggested that the CCM produced a positive reaction.

Question eleven, pertaining to the consideration to become closer to Christ, provided further indication of a positive reaction. A majority of the participants were in strong agreement. There were seventy-one females and thirty-one males in this group.

Next, there were fifty-six females and nine males who were in agreement. Those who disagreed were seventeen females and one person who did not provide his or her gender. There were two females who strongly disagreed. The responses to question eleven revealed that a decided majority of the participants were in agreement—strong agreement included. Combining these two categories made up 84.5% of the participants.

Question twelve, concerning enhancement of one's Christian experience, produced similar responses and an indication of an overall positive reaction. A majority of participants were in strong agreement, 54.2%. There were seventy-six females and thirty-two males in this category. Next, in agreement, there were sixty females and eight males. A combination of strong agreement and agreement made up 89% of the participants. In disagreement, there were twelve females and one who did not identify his or her gender. Lastly, there was one person, a female, in strong disagreement.

The correlation between familiarity and positive reactions was noteworthy. Of the participants in the "Definitely" familiar category, eighty-two individuals were in strong agreement concerning a consideration to become closer to Christ. There were forty-two persons in agreement. There were seven people in disagreement. There was one individual in strong disagreement.

Moreover, in the "Definitely" familiar category, there were eighty-seven persons in strong agreement concerning an enhancement of their Christian experience. There were forty-one people in agreement. There were five individuals in disagreement. No one was in strong disagreement.

Of the participants in the “Somewhat” familiar category, there were sixteen people in strong agreement concerning a consideration to become closer to Christ. There were twenty-two individuals in agreement. There were eight people in disagreement. There was one person in strong disagreement.

Furthermore, in the “Somewhat” familiar category, there were eighteen persons in strong agreement concerning an enhancement of their Christian experience. There were twenty-four people in agreement. There were five individuals in disagreement. There was one person in strong disagreement.

Of the participants in the “Not At All” familiar category, there were three individuals in strong agreement concerning a consideration to become closer to Christ. There were three persons in agreement. There were three people in disagreement. No one was in strong disagreement.

Lastly, in the “Not At All” familiar category, there were four persons in strong agreement concerning an enhancement of their Christian experience. There were four people in agreement. There were two individuals in disagreement. No one was in strong disagreement.

The greater familiarity with the CCM presented produced significantly higher numbers in a consideration to become closer to Christ and an enhancement of one’s Christian experience. In effect, the correlation of familiarity and a consideration to become closer to Christ was significant. Also, the relationship between familiarity and an enhancement of one’s Christian experience was noteworthy. Overall, the data suggested that positive reactions were evident.

### *More In-depth Questionnaire*

The more in-depth questionnaire offered further evidence of the positive effects that CCM produced. The responses to items six, seven, and twelve particularly provided indications of positive reactions. This information built “on the results” from the quantitative survey.<sup>7</sup>

Participant A, a female in the age group of fifty-one to sixty, answered in the affirmative concerning Jesus Christ as her personal Lord and Savior. Also, she answered, “Definitely,” to familiarity with the style of music presented at the venue. On survey questions ten, eleven, and twelve, she answered respectively, “Positive; Strongly Agree; and Strongly Agree.”

Her answers on the more in-depth questionnaire confirmed the results from the survey. Her response to item six, concerning growing deeper in one’s faith, revealed a definite growth in her faith. On item seven, regarding a desire to attend more Christian events and/or church services, she did not give an in-depth explanation. Yet, she distinctly answered in the affirmative. She also answered in the affirmative on item twelve pertaining to music appreciation. Her overall answers offered insight into her positive reactions to CCM.

Participant B, a female in the age group of sixty-one to seventy, responded in the affirmative regarding Jesus Christ as her personal Lord and Savior. She also answered, “Definitely,” to familiarity with the style of music presented at the venue. On survey

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<sup>7</sup>Creswell, *Research Design*, 210.

questions ten, eleven, and twelve, she answered respectively, “Positive; Strongly Agree; and Strongly Agree.”

Her answers for items six and seven especially revealed her positive reactions. Interestingly, she did not answer item twelve. However, her responses in other portions of the questionnaire demonstrated the positive effect CCM had on her. Moreover, her elaboration on items six and seven provided definite confirmation of positive reactions.

Participant C, a male in the age group of thirty-one to forty, answered affirmatively that he had received Jesus Christ as his personal Lord and Savior. In addition, he responded, “Definitely,” to familiarity with the style of music presented at the venue. On survey questions ten, eleven, and twelve, he answered respectively, “Positive; Strongly Agree; and Strongly Agree.”

In the venue that he attended, he not only listened to the other CCM band present but also ministered in his own CCM group. In effect, his responses on the more in-depth questionnaire reflected his participation as a CCM artist. His item six response gave the most insight into an indication of a positive reaction.

Many did not complete and return the qualitative questionnaire. However, from the three who did participate, I gained great insight concerning the power and positive effect that CCM has on individuals. I think Participant B’s item fourteen comments best convey the sentiment of those who positively react to CCM. I repeat a portion of her response to end this chapter. She shares, “Since I have rededicated my life to Jesus one year ago, ... the Lord has especially blessed my life with Contemporary Christian Music. ... The music ... has touched me in a very special way to bring me closer to Jesus.”

## CHAPTER SIX

### REFLECTION, SUMMARY, AND CONCLUSION

I can only imagine what it will be like  
When I walk by Your side  
I can only imagine what my eyes will see  
When Your face is before me  
I can only imagine

Surrounded by Your glory  
What will my heart feel  
Will I dance for You, Jesus  
Or in awe of You be still  
Will I stand in Your presence  
Or to my knees will I fall  
Will I sing hallelujah  
Will I be able to speak at all  
I can only imagine  
I can only imagine<sup>1</sup>

#### Reflection

The words to the quoted above popular CCM song, “I Can Only Imagine,” rang recently from the reverend’s lips at the memorial service for my father. While I pursued this Doctor of Ministry degree, the unimaginable happened in my life. The passing of my father was unexpected and shocking. A health enthusiast, he rarely was sick, and he had not been ill. However, at age eighty-two, he was rushed to the hospital on a cold

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<sup>1</sup>MercyMe, “I Can Only Imagine,” *Almost There* (Nashville, TN: Simpleville Music, 2001).

November evening, and within hours he passed from this life and went to be with the Lord—no longer imagining Christ Jesus, but being in His presence.

My father was a pillar in my life, and I thought that he would live to at least one hundred years of age. As always, the Lord has proven to be my ultimate pillar, continuing to minister to me in my loss. He has ministered to me directly and through many precious people.

In the subsequent days of my father's passing, I conversed with many relatives and friends. Particular CCM songs were mentioned over and over again in many of these conversations, including the song quoted above. Also, I continued to listen to CCM. I realized even more the power and prevalence of CCM in my life. Truly, CCM composes the soundtrack of my life.<sup>2</sup> As I summarize and conclude this dissertation, I realize that CCM will always be a positively effective, evangelical tool in my life, and I trust in other people's lives as well.

### **Summary**

Shortly after I received Jesus Christ as my personal Lord and Savior, I sought the Lord concerning my purpose. The vision of becoming a CCM recording artist began to surface. In conjunction with my purpose, many years ago I wrote down the following I received from the Lord: "Singing and songwriting to and for the glory of God to bring people to and closer to Christ Jesus."

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<sup>2</sup>Powell, "Jesus Climbs the Charts," 22.

My ministry project significantly correlated with the purpose of my life. The purpose of my ministry project was to research, study, and analyze the reactions of people to CCM in natural, uncontrived settings<sup>3</sup> to provide research in this area of new theological study.<sup>4</sup> Encompassed in this purpose was my desire to provide a measure of validation for CCM as an evangelical tool.

I hypothesized that a researcher, observing and studying people in natural CCM settings, could ascertain reactions to CCM. Anticipating that people would react positively to CCM, I implemented my ministry project. The indications of positive reactions were a positive emotional state, a consideration to become closer to Jesus Christ, an enhancement of one's Christian experience, growing deeper in one's faith, a desire to attend more Christian functions, and an increase of music appreciation as a result of the CCM presented.

I initially approached my ministry project thinking I would identify a great deal of non-Christians and/or the unchurched—people who are not members of a local church—and witness their positive reactions to CCM. Before the implementation of this project, I recognized that the CCM venues to which I would have access would have mostly Christians and the church—members of a local church—in attendance. This recognition caused me to consider evangelism in a broad sense. I gained a deeper appreciation of the edification and encouragement of those inside the Church and the ministry to those outside the Church.

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<sup>3</sup>Creswell, *Qualitative Inquiry*, 37.

<sup>4</sup>Powell, "Contemporary Christian Music," 131.

Consequently, throughout this dissertation, I have highlighted evangelism and CCM as an evangelical tool in accordance with my project as affecting not only those outside the Body of Christ—the Church—but also those inside the Church. In this project, I attended six venues in which CCM was involved. These venues were two Christian conferences, a Christian retreat, a CCM CD release party, a Christmas party, and a CCM live recording event.

Overall, 201 people were researched. A variety of CCM artists ministered at these events, including my ministering at two of the venues. The styles of CCM were Bluegrass/Country, Rhythm & Blues, Pop/Rock, Jazz, and Rap.

In order to test my hypothesis, I mainly utilized a quantitative survey. Further research was provided by a qualitative, more in-depth questionnaire. The results from the quantitative portion of the study proved the validity of my hypothesis, and the results from the qualitative questionnaire added confirmation to the quantitative findings.

In relation, a majority of the participants reacted positively to the CCM presented at their venues as evidenced by the indicators of positive reactions discussed above. A majority of the participants, 87.6%, reported a positive emotional state in conjunction with the CCM presentation. A large percentage of the participants, 84.5%, strongly agreed or agreed that they considered becoming closer to Jesus Christ. Additionally, a decided majority of the participants, 89%, reported that the CCM presented enhanced their Christian experience.

Further qualitative research through the questionnaire did not produce a lot of respondents. However, the three people who responded attested to positive reactions.

Participants A, B, and C indicated positive answers concerning growing deeper in their faith. Participants A and B answered positively regarding a desire to attend more Christian functions. Participant C did not answer negatively; however, he did not address the question fully.

Participants A and C answered in a positive manner as to an increase of music appreciation as a result of the CCM presented. Participant B did not respond to this item. Nonetheless, her other responses certainly conveyed her positive reactions. Overall, the responses of the qualitative questionnaire participants contributed insight into the positive effect that CCM has on people.

## **Conclusion**

### *Ministry Project Replication*

This ministry project is replicable. Venues in which CCM is presented are numerous. Gaining access to these venues for the purpose of research may be difficult. Yet, a researcher can overcome this difficulty through networking with churches, ministries, and CCM artists. By networking, a researcher can discover CCM events and identify the representatives of such events in order to obtain permission to do research.

In conjunction with this project, I had hoped to gain access to three other large venues—at least 1,000 people in attendance—in addition to the one large conference that was included in my study. Two of these events had the same representative. I was able to

obtain the contact information of this event representative, but I did not receive a response to my request for access.

Concerning the other event, I was granted access by its representative. Yet, the event was rescheduled, and the rescheduled event was outside of my time frame for the implementation of the project. Additional time would have allowed for the inclusion of this event.

A longer time frame could have improved the whole project. I may have been able to obtain access to the aforementioned two large events if I had had a longer period of time to persist in my inquiries and request. I think a study implemented within a year's time would prove tremendously fruitful. It would give a researcher more flexibility to attend various venues and allow for the rescheduling and cancelation of events.

Nevertheless, I trust that the venues included in this project are a good representation of CCM and its venues. Smaller CCM venues are just as effective as larger ones. Moreover, even if I had gained access to other larger events, my projected sample of people would have been consistent with this project—thirty to seventy participants from each venue. Although each event did not produce this projected sample, I was able to obtain a sufficient number of people from the combination of the venues for the purpose of my study.

In an ideal world, everyone expected to attend the venues would have been in attendance, and thirty to seventy persons would have participated at each venue. Also, all of the nine selected participants would have completed and returned the more in-depth questionnaire. Not living in an ideal world, I realized my need to be flexible. The project

could have been improved if I had encouraged the participants who agreed to complete the more in-depth questionnaire to do so at the event. However, doing this could have met with difficulties concerning time constraints and logistics.

For those who desire to replicate this project, I assert that it is important to research the reactions to CCM in venues that are natural and uncontrived.<sup>5</sup> In this project, my research involved two conferences, a retreat, a CD release party, a Christmas party, and a CCM live recording event. In some of these venues, CCM was not the only presentation of ministry. For example, at the KCM Living Victory East Coast Faith Encounter conference, Kenneth Copeland and Kellie Swisher were featured speakers. Yet, in all the venues, CCM was intrinsic. Incorporating a variety of CCM's natural contexts in a study will highlight the value that CCM adds to events.

### *Implications for Future Research*

In this project, it was my great privilege to research people's reactions to CCM and artists who are affecting many lives for the glory of God and promoting God's kingdom in this world. I think it was good that my research involved a majority of Christians and the church—members of a local church. Ephesians 5:19 in the NIV admonishes, "Speak to one another with psalms, hymns and spiritual songs." My project examined some of the results of the fulfillment of that admonishment. Moreover, I recognize, "Every good and perfect gift is from above, coming down from the Father of

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<sup>5</sup>Creswell, *Qualitative Inquiry*, 37.

the heavenly lights ... .”<sup>6</sup> I believe the recipient of most of those gifts is the Church. In essence, God commences most good things with the family of God and then the world is influenced. I consider this to be an awesome beginning and an ignition for future research.

I trust that others also will participate in and research the fertile field of CCM. Funding through grants, ministries, and/or churches may aid in the continuation of this type of research, especially because of the necessity to travel to various events. However, a study could be conducted within one’s immediate geographical area. Additionally, future studies may involve the exclusive research of one CCM group in different venues over a period of time. The possibilities are limitless and exciting.

This project has fanned the flames of my own ministry. Regarding the unique style of my CCM ministry, others always have encouraged me not only to minister within Christian contexts but also to venture out and minister outside distinctly Christian contexts, such as Jazz clubs. My implementation of this project and the corresponding observation, study, and analysis have sparked and renewed my desire to engage culture in order to edify the Body of Christ and to expand the Church.

Furthermore, in the future, I would relish the opportunity to research and study people’s reactions to CCM in venues that have large numbers of non-Christians and the unchurched. One such venue might be a concert at a Jazz club or other location “where real, live, non-Christians” tend “to go to hear music.”<sup>7</sup> For example, Jars of Clay,

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<sup>6</sup>James 1:17 (NIV).

<sup>7</sup>Joseph, 234.

discussed in a previous chapter, have ministered “at the House of Blues and the Roxy in L.A.”<sup>8</sup> Another possibility is a Billy Graham crusade that ministers to many unsaved persons.

Again, the potential for future research is unlimited. CCM is an awesome evangelical tool to which many people react positively. On this side of heaven, I will continue to imagine and embrace CCM and its benefits as I believe it is Christ-centered and ordained to edify and encourage Christians and to reach the lost.

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<sup>8</sup>Ibid.

## **APPENDIX A**

### **SURVEY**

Thanks for Participating in This SURVEY!

1. Gender?    Male \_\_\_\_\_    Female \_\_\_\_\_
2. Age?    Under 20 \_\_\_\_\_    20-30 \_\_\_\_\_    31-40 \_\_\_\_\_    41-50 \_\_\_\_\_    51-60 \_\_\_\_\_  
               61-70 \_\_\_\_\_    71 or over \_\_\_\_\_
3. Is this your first time attending a Christian conference or event?    Yes \_\_\_\_\_    No \_\_\_\_\_
4. Have you attended any other type of Christian function or event (including a church service)?  
       Yes \_\_\_\_\_    No \_\_\_\_\_
5. Have you received Jesus Christ as your personal Lord and Savior?    Yes \_\_\_\_\_    No \_\_\_\_\_
6. Are you a member of a local church?    Yes \_\_\_\_\_    No \_\_\_\_\_
7. Are you ever inspired by music? (Please select one.)  
       Strongly Agree \_\_\_\_\_    Agree \_\_\_\_\_    Disagree \_\_\_\_\_    Strongly Disagree \_\_\_\_\_
8. What is your favorite style of music? (Please select no more than two.)  
       Hymns \_\_\_\_\_    Traditional Gospel \_\_\_\_\_    Classical \_\_\_\_\_    Bluegrass/Country \_\_\_\_\_  
       Rhythm & Blues \_\_\_\_\_    Pop/Rock \_\_\_\_\_    Rap/Hip-Hop \_\_\_\_\_    Jazz/Big-Band Swing \_\_\_\_\_  
       Other (Please Specify) \_\_\_\_\_
9. Were you familiar with the style of music (Bluegrass/Country, Rhythm & Blues, Pop/Rock, Jazz/Big-Band Swing, Rap/Hip-Hop) presented at this event? (Please select one.)  
       Definitely \_\_\_\_\_    Somewhat \_\_\_\_\_    Not At All \_\_\_\_\_
10. Describe your emotional state during the musical concert at this event. (Please select one.)  
       Positive \_\_\_\_\_    Neutral \_\_\_\_\_    Negative \_\_\_\_\_
11. Did this event's music cause you to consider becoming closer to Christ? (Please select one.)

Strongly Agree \_\_\_\_\_ Agree \_\_\_\_\_ Disagree \_\_\_\_\_ Strongly Disagree \_\_\_\_\_

12. Did the music presented at this event enhance your Christian experience? (Please select one.)

Strongly Agree \_\_\_\_\_ Agree \_\_\_\_\_ Disagree \_\_\_\_\_ Strongly Disagree \_\_\_\_\_

13. Would you be willing to undergo a more in-depth questionnaire/interview? If so, please provide the following information.

Name \_\_\_\_\_

Phone # \_\_\_\_\_ Email Address \_\_\_\_\_

## **APPENDIX B**

### **LETTER OF AGREEMENT FOR PERMISSION**

**LETTER OF AGREEMENT FOR PERMISSION**

Requested by:

Shereé Lucas, Candidate for the Degree of Doctor of Ministry

I, \_\_\_\_\_, event/conference representative for  
\_\_\_\_\_ (event/conference) agree to allow the  
audience to be surveyed by researcher Shereé Lucas. I am aware that the outcomes of this  
survey and study are a partial fulfillment of the requirements for the degree of Doctor of  
Ministry from United Theological Seminary. I understand that the researcher may use the  
information acquired during the survey and study.

\_\_\_\_\_  
Event/Conference Representative Signature

\_\_\_\_\_  
Date

**APPENDIX C**

**INTRODUCTORY INFORMATION AND QUESTIONNAIRE**

## INTRODUCTORY INFORMATION

Hi Participant,

This is Shereé Lucas. I pray all is well with you and yours. In conjunction with \_\_\_\_\_ (event/conference), I am grateful that you participated in my doctoral project survey and noted that you would be willing to undergo a more in-depth questionnaire. As a reminder, I am a candidate for the degree of Doctor of Ministry from United Theological Seminary as a Kenneth Copeland Ministries Scholar. Please understand that I, as the researcher, may use the information acquired from this questionnaire. Please fill out questionnaire below. The questionnaire can be filled out within this email by hitting Reply and returned to me by hitting Send. Thanks for participating in my study!

## QUESTIONNAIRE

1. What style(s) of music were you accustomed to hearing during your childhood?
2. What style(s) of music did you enjoy during your childhood?
3. What style(s) of music were you accustomed to hearing during your teen years?
4. What style(s) of music did you enjoy during your teen years?
5. Describe your experience during the musical portion of the event.
6. After the musical presentation, did you grow deeper in your faith? Explain.
7. Did the event's music cause you to want to attend more Christian events and/or church services? Explain.
8. Did the event's music cause you to reevaluate music? Explain.
9. Did the event's music cause you to reevaluate Christianity? Explain.
10. Did the event's music cause you to reevaluate Christian fellowship? Explain.

11. Did the event's music cause you to reevaluate something else? Explain.
12. As a result of this musical experience, has your appreciation of music increased? Explain.
13. Was it the lyrics or the music (that is, the instrumentation, the beat, the orchestration) that attracted you or a combination of the lyrics and the music? Explain.
14. Any further comments.

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